

The Hymn

Volume 66 No. 3
Summer 2015

A Journal of
Congregational Song



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Cover photo: The adult choir from Kimia, a Mennonite congregation in Kinshasa,
taken after a Sunday morning service. Author Jill Schroeder-Dorn is in the middle.
Her guide and advisor, William Kulepeta, is on the far left.



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EDITOR'S NOTES

I write this column as the New Orleans Annual Conference is about to begin. Within ten days of its ending the International Conference hosted by The Hymn Society of Great Britain and Ireland at Robinson University in Cambridge, England, will begin. Participating organizations include the International Arbeitsgemeinschaft für Hymnologie (known as the I.A.H., the European society), the Welsh Cymdeithas Emynau, and our own Hymn Society of the U.S. and Canada. There will be wonderful congregational singing at each of these events; even though our "congregation" will be temporary in the temporal sense, it most definitely will be joined to the communion of saints and Church at large. I get excited and feel in touch with God even thinking about it!

Make sure that you read "From the Executive Director" and the "News" in this issue for an exciting development! The rest of this summer issue provides a rich look back at hymnic anniversaries for 2016, ably compiled by Patricia Woodard, and at a friendship that grew between two hymnal editors, reported on by David W. Music. Jill Schroeder-Dorn's winning presentation as an Emerging Scholar in 2014 tells about the development of music in the Congolese Mennonite Church. Jim Clemens gives us ideas for dialoguing in our accompaniments of folk hymns, and Mary Nelson Keithahn demonstrates how "I love the Lord; he heard my cry" has traveled between cultures. The book reviews move from history to current resources for congregational singing and the forming of faith.

I hope to see and sing with many of you in New Orleans, and I am looking forward to seeing and singing with some of you along with others in Cambridge. It is not too early to begin thinking about attending the 2016 conference in Redlands, California, writing a hymn for our contest related to that conference, or proposing a sectional for it. Keep singing!

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FROM THE EXECUTIVE DIRECTOR

I can hardly contain my joy and excitement as we take the important step of hiring the first Director of The Center for Congregational Song. You'll have to flip over a few pages to read the announcement, but I know you will share my confidence that we are moving ahead with a wonderfully qualified person to help us form and direct the work of The Hymn Society in this area. Our choice fairly burst into our midst as an eager and enthusiastic Lovelace Scholar in 2009 and since that time has proven that his enthusiasm and commitment to The Hymn Society continue to deepen. He has served well on the Executive Committee and has contributed not only fresh ideas, but also the energy to carry them through to fruition. He will serve us well in the new endeavors of The Center for Congregational Song. You will see in the announcement that we searched widely for the right person to assume these duties and he rose to the top of a field of very strong candidates.

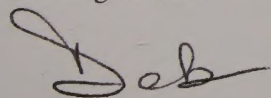
What will the addition of a new staff person mean for my work as Executive Director? This is the first addition to The Hymn Society staff since Tom Smith was hired as the first Executive Director in 1976! It will be fun to work out over the coming year the paths for our shared leadership. Another adventure will be a new "office" model with staff living and working in different states. I'm confident that it will work well (after all, the Executive Committee has worked diligently and effectively for years despite being scattered all across North America), but there are adjustments we'll need to consider.

As the Center Director comes aboard in a full-time capacity, I will cut back to a part-time parameter. I suggested, and the Executive Committee approved, this decision for two reasons. The first is my desire to step back a bit as I move toward retirement. It will help me make the transition gradually. The second reason is budgetary: it allows us to increase our personnel expense incrementally over time as the Endowment continues to grow through our "Lifting Hearts, Joining Hands, Raising Voices" campaign. By the time The Society is ready to search for a new Executive Director, we expect our income to be able to support, once again, a full-time appointment.

With the addition of our new position, the role of Executive Director will shift somewhat. Some of the work I have been doing will shift over to the Center Director along with the new initiatives being developed as we look to the future. I will continue to work with the Executive Committee on the Society's policies and budget development and will oversee our publications. I will also be able to focus more attention on our fund-raising and grant-writing efforts, and in the development of partnerships with other organizations for specific goals and projects. As we think carefully about what we want to accomplish for the future, it becomes increasingly clear that we must pursue a variety of sources of funding to support our various projects and events. With a reduction in the scope of tasks for which the Executive Director is responsible, it will be possible to be more effective in these efforts.

The future of The Hymn Society looks bright. Even before we can fully launch The Center for Congregational Song, we have gathered energy from initial efforts and pilot projects. We've met with an enthusiastic and appreciative wider audience. Our Center Director will help us prioritize these efforts to maximum benefit and we double our leadership capacity by expanding our staff. I know you'll welcome having two of us working on your behalf and I hope you'll continue to embrace a broader, more robust Hymn Society working to "encourage, promote, and enliven" congregational song.

Looking forward –



DEBORAH CARLTON LOFTIS

RESEARCH DIRECTOR'S REPORT

LIM SWEE HONG

It has been a year since I took up this work in the Executive Committee of The Hymn Society. It has been an exciting time of learning and growing as I work on administering the Emerging Scholars Forum. Personally speaking, it has been gratifying to work with and finally meet some of the scholars at the New Orleans Conference. Their presentations reminded me that there is much to be explored in congregational song. Indeed, music making is not only about the songs that are sung as there are other dimensions beyond the sonic experience. These include people – those who create and those who sing, their socio-cultural settings, as well as the theo-liturgical ethos that influence their practice of music. All of these elements continually shape this art form in Christian spirituality. This reality was clearly brought home as we look at the recent conference held at New Orleans with its distinctive offerings of jazz and a hymn festival on crisis and recovery that reminded participants of the trauma the locale suffered as a result of Hurricane Katrina (2005). Music speaks where words fail.

To that end, it is important that our Society continues to enlarge its boundaries to embrace various musical expressions following on its mandate of encouraging congregational song. Thus far, I believe we have done well in our effort to embrace non-Western hymnody. However, I think we can do better with other congregational song forms such as cantillated ritual music and contemporary worship songs.

In the last decade, the practice of congregational song has shifted. Through my joint research project with Lester Ruth, Research Professor of Christian Worship at Duke University, on the history of contemporary worship, we are seeing that worship song is entering a maturing phase (see *Worship* 88:4 [July, 2014], 290-310). There is less talk about worship wars compared to a decade ago. Rather, music *troping* and lyrical *contrafacta* efforts in the forms of retuned hymns and new worship songs that are akin to hymns are blurring the soundscape of congregational song. It is now much harder to classify what constitutes a hymn or a worship song. Adding to this complexity is the evolving musical structure of contemporary worship song shifting from its folk-song origin to the rock-music form that youthful congregants are embracing with relative ease, much to the discomfort of others in the church.

These and other issues are what I hope we can try and address in the coming year. Looking ahead to the next conference in California, perhaps you will consider presenting a session or mentoring your students to submit papers for the Emerging Scholars Forum on some of these topics even as we next meet in California, the locale of Global Pentecostalism (Asuza Street Revival) and the Jesus People Movement, and their distinctive congregational song practices.

Lim Swee Hong (林瑞峰)

Emmanuel College of Victoria University in the University of Toronto
CANADA

A Successful Search for the Director for the Center for Congregational Song

The search to fill the position of Director for the Center for Congregational Song began in November 2014. According to the Constitution of The Hymn Society, the Executive Director is charged with hiring staff members. Recognizing that Deb would need some assistance with this process, the Executive Committee designated Jacque Jones (President) and Geoffrey Moore (President-Elect) who, along with Deb, would constitute a search committee. Work began immediately: the job description was finalized and the committee began spreading the word through Hymn Society publications and the publications of other sacred music organizations. At the same time, the search committee decided that it would be helpful to include additional voices in the search process and assembled a search advisory committee which would assist in the preliminary stages of the search. The intention was to incorporate voices from different denominations, musical backgrounds, and geographic regions. The people who agreed to participate on this committee were Chris Ángel, Emily Brink, Jan Kraybill, Debbie Lou Ludolph, Ken Nafziger, and David Toledo.

The first deadline for applications was February 15, and 31 applications were received. The search committee members reviewed all of the materials and ranked the candidates, thereby narrowing the pool to seven. These seven were asked to submit additional materials, envisioning how they would roll out the Center, demonstrating how they would create a hymn festival, and outlining how they would create, budget for, and run a workshop – and they were limited to two pages on each of these topics. Once more the committees reviewed the materials and ranked the candidates, subsequently holding a conference call to review the findings. From the seven, three candidates emerged as the strongest. At this point, the search committee members checked candidates' references and made plans for face-to-face interviews.

Over the weekend of May 29-30, interviews were held in Dallas, where the three candidates individually met at length with the search committee members, and then had an opportunity to demonstrate their song leadership skills. After much discussion – choosing among three highly-qualified candidates was a difficult process – consensus was reached on May 30 and the candidates were contacted by Deb in the following days.

Throughout this process the search committee was meeting regularly and prayerfully, striving to plan and execute a process that would lead to the right candidate, while being transparent and respectful of the participants' time and resources. The search committee is indebted to the members of the search advisory committee who shared their time, insights, and wisdom. We are also indebted to all the people who took the time and effort to apply for this position – we had a robust pool of candidates which created a wonderful challenge for the search committee. It is with great joy and anticipation of good things for the future of The Hymn Society that we announce Brian Hehn as the first Director of The Center for Congregational Song.

*Please send NEWS & LETTERS to Robin Knowles Wallace,
3081 Columbus Pike, Delaware, OH 43015,
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Center for Congregational Song Director Named

Brian Hehn, a native of Thomasville, Georgia, received his Bachelor of Music Education (BME) from Wingate University where he studied conducting with Dr. Kenney Potter. He pursued a Master of Sacred Music (MSM) from Perkins School of Theology where he studied hymnology with Dr. C. Michael Hawn, FHS, and church music history with Dr. Christopher Anderson. He is certified in children's church music (k-12) by Choristers Guild, is a certified music educator in the state of Texas, and is an active drumming clinician across the United States. His book, *All Hands In: Drumming the Biblical Narrative* was recently published by Choristers Guild.

Brian grew up a Presbyterian (USA) in southern Georgia, however his first two church positions were with a Cooperative Baptist congregation in Wingate, North Carolina, and then a United Methodist congregation in Dallas, Texas. In 2012, Brian accepted his current position as Director of Music Ministries at Arapaho United Methodist Church in Richardson, Texas, as well as the position of Distribution Manager at Choristers Guild. During his time at Choristers Guild, he developed and launched the distribution arm of the company, enabling them to gain full independence as a publishing company. In order to begin work for The Hymn Society, Brian leaves his current position as a music teacher at Dobie Primary School in Richardson, Texas, which has just under 400 kindergarten students! He will remain at his position at Arapaho United Methodist Church as the Director of Music Ministries.

Brian joined The Hymn Society as a Lovelace Scholar at the St. Olaf conference in 2009, and recently completed his term as Member-At-Large on the Executive Committee where he was actively involved in launching the pilot program for the Ambassadors Program and creating the new Hymn Society website. He presented a sectional with his brother, Jonathan Hehn, in Colorado Springs (2011), and is a festival co-leader with Mark Miller at this summer's conference in New Orleans. He looks forward to starting his new position as a staff member for The Society, and will continue to live and work in Richardson, Texas, with his wife Eve and son Jakob.

McElrath-Eskew Research Fund Deadline

The McElrath-Eskew Research Fund was created to provide modest grants to support the work of researchers of congregational song. These grants are open to both beginning and experienced researchers. The fund is named in honor of Harry Eskew and Hugh T. McElrath, two Fellows of The Hymn Society noted for their contributions in the area of hymnological research.

The Fund awards research grants of up to \$500. Grants can be used to help fund travel to a distant library, provide money for a research assistant, or any number of other research-related activities.

To apply, please provide the following:

- a statement of the overall goal of the research,
- a specific plan for conducting the research,
- an explanation of the funds needed and how this grant would be spent to support the stated goal,
- a statement of any prior Hymn Society grants or scholarships received by the applicant,
- a copy of the applicant's current CV,
- an example of previous writing or research in the field of hymnology, and
- at least one letter of reference to support the request. (A faculty member might solicit a letter from his or her dean, a student from his or her faculty advisor, a member of a religious order from his or her superior, etc.)

A letter from another member of The Hymn Society would also be helpful, but is not required.)

Applications are due in The Hymn Society office by September 30 of each year to allow for consideration by the Executive Committee at its Fall meeting.

"I am humbled and honored by the opportunity that The Hymn Society has given me, and I look forward with great excitement to starting to develop The Center for Congregational Song. The Society shared a vision with the Executive Committee a few years back and we have been hard at work trying to make those dreams a reality. Those hopes and dreams are all encapsulated in what will be The Center for Congregational Song. I cannot imagine a more life-giving and momentous task.

"I know that I will not be alone in this endeavor. So many of you have already shown your support by giving to the Endowment Campaign and by volunteering your time and talents to pilot programs that we have rolled out. With your continued support through prayer, time volunteering, and monetary gifts, The Center for Congregational Song will soon be a reality. I will work tirelessly to make The Society's vision come alive."

--Brian Hehn



Search for a New Hymn or Song

*Theme: Occasion: The 2016 Hymn Society Summer Conference:
“Formed in Faith, Shaped by Song”*

As part of The Hymn Society’s ongoing commitment to the enrichment of congregational song and in anticipation of the 2016 conference “Formed in Faith, Shaped by Song,” the Executive Committee has announced a search for a theologically rich hymn or song that engages the theme of congregational singing in faith formation. The winning entry will be premiered at our 2016 conference in Redlands, California. An effective entry in this hymn search will address how singing as a part of a faith community shapes faith throughout various stages of life.

This search continues the series of hymn searches related to various aspects of the life and witness of people of faith made possible by a gift from Hymn Society Life Member Mary Nelson Keithahn.

This is primarily a search for new texts exploring the theme in accessible poetic language. Entries consisting of both words and music will also be considered, whether in a traditional hymnic or a contemporary musical idiom. All texts must be singable, either to existing tunes or to new music provided with the submission. Further details can be found with the entry forms on The Hymn Society website at www.thehymnsociety.org or may be requested in a printed version by contacting The Hymn Society headquarters.

The prize for the winning entry will be \$500. Because collaboration is strongly encouraged in the creation of entries involving new tunes, it is likely that words and music will be by different persons, and they will share the prize equally. An author or composer may choose to retain copyright. Doing so will not affect that person’s designation as winner of the search, but the corresponding portion of the prize money will not be awarded.

All entries are expected to follow the search guidelines and must reach The Hymn Society office by May 15, 2016, in order to be considered. The judges reserve the right not to name a winner if no entry adequately fulfills the criteria of the search.

The winning entry will be sung at the Annual Conference in Redlands, California, July 17-21, 2016, and will be published in the Autumn 2016 issue of THE HYMN.

Sectional Proposals for the 2016 Hymn Society Annual Conference

The Hymn Society is accepting proposals for the 2016 Annual Conference to be held in Redlands, California, July 17-21. The submission deadline is October 1, 2015 and forms for submission are on The Hymn Society website, thehymnsociety.org. Be prepared to enter a title, description, primary leader’s name and contact information, and if you will need a keyboard and/or projection equipment. Other information that will be useful includes secondary leader’s name and contact information, biographical statements of the leaders, rehearsal time, handouts, and bookstore requests.

Competition for Setting of the Propers of the Chrism Mass

The Conference of Roman Catholic Cathedral Musicians (CRCCM) announces a competition for newly composed settings of the proper texts of the Entrance and Communion Antiphons with psalm verses from the Roman Missal (pub. 2010) for the Chrism Mass. The Chrism Mass is usually celebrated in a diocese during Holy Week in the cathedral church. During the liturgy the sacred oils used in the sacraments of baptism, confirmation, the sick, and holy orders are blessed. A single prize of \$1,500 USD will be awarded for the winning settings. The texts are to be scored for congregation, choir, organ, and optional instruments. Submission deadline is November 30, 2015. A detailed explanation of the contest rules, full texts, instrumentation, and submission requirements can be found at www.crccm.org.

“You Seem to Me to Resemble Him Very Much”¹:

The Friendship between Robert G. McCutchan and William J. Reynolds

BY DAVID W. MUSIC

Robert Guy McCutchan and William Jensen Reynolds were two prominent figures in twentieth-century United States hymnody who—despite significant geographic, age, and denominational differences—became quite close friends (fig. 1).² The parallels between the two men are striking: McCutchan was one of the best-known Methodist musicians of the first half of the twentieth century, while Reynolds held the same position among Baptists during the second half of the century. In many respects, their lives and careers followed similar tracks, though with a few important differences.³



Fig. 1. Robert G. McCutchan (on the right); William J. Reynolds (center); and Donnie Adams, minister of music at Oklahoma City's Trinity Baptist Church (left). An undated photograph from Reynolds's file of correspondence with McCutchan.⁴

One of the chief evidences of their friendship is a collection of letters the two exchanged during the last years of McCutchan's life. These are found in a file labeled “McCutchan, Dr. Robert G.” that was kept by Reynolds and given to the present writer by members of Reynolds's family after his death. The file includes original letters and postcards from McCutchan and his second wife (Helen) to Reynolds, and carbon copies of letters from Reynolds to the McCutchans. There are also a few letters between Reynolds and other people (these generally have some reference to McCutchan), as well as two photos, a music manuscript (plus several photostatic copies of the manuscript), and a number of miscellaneous papers.

The first-dated correspondence between Reynolds and McCutchan in the file is from 1951, while the last letter (from Helen McCutchan) was written in 1971.⁵

McCutchan and Reynolds first encountered each other in 1950 while the latter was serving as minister of music at the First Baptist Church of Oklahoma City. The initial letter in the file, dated January 19, 1951, is one from Reynolds to McCutchan, in which the writer acknowledges McCutchan's “courtesies to me when you were in Oklahoma City many weeks ago.” Reynolds goes on to say that “having the privilege of meeting you was one of the highest points in the year of 1950 for me.” What the occasion was that brought McCutchan to Oklahoma City in 1950 is not now evident, but he and Reynolds obviously hit it off quickly, for in the same letter Reynolds mentions having received a Christmas card from McCutchan, and along with the letter he included an announcement about the birth of his first son, Timothy Reynolds; he also extended an invitation for his Methodist colleague to lead a “hymn-singing revival” at his church “if you will be coming this way sometime this year.”⁶

Reynolds's expressions of friendship and respect in this initial letter are typical of the two men's correspondence. McCutchan's response to Reynolds's first letter was addressed to “My good friend” and was signed simply “Dean.”⁷ Their relationship was very much that of mentor-student, as might be expected from the age and experience differences between the two, though, as McCutchan once expressed it, “Our all too few visits together were not all one sided by any means; it did me a lot of good to get your points of view,”⁸ and Reynolds occasionally found himself in a position to help his older colleague rather than the other way around.

Though during the years of their acquaintance McCutchan lived in California while Reynolds lived in Oklahoma City or Nashville, they both traveled a good deal, and whenever one of them was in the general area of the other, arrangements would usually be made to get together. Normally, as was appropriate, it was Reynolds who made these preparations. Thus Reynolds not only invited McCutchan to be a guest for events at his own Oklahoma City church, but while McCutchan was teaching at Perkins School of Theology in Dallas (1954-1955), Reynolds drove down for visits. When the older

man had an engagement in Atlanta in August 1955, plans were made for him to stop in Nashville to meet with Reynolds and other personnel from the Church Music Department of the Baptist Sunday School Board. In 1956, Reynolds himself traveled to California to lead choir clinics; he notified the McCutchans in advance and they got together.

While these occasions were undoubtedly at least partly social in nature, they almost always also involved a project on which Reynolds was working for which he wanted McCutchan's input or advice, and the letters often shed light on various projects in which the two men were engaged. During the period covered by their letters (1951-1958),⁹ McCutchan was completing *Hymn Tune Names* (1957), while Reynolds was serving on the committee that was putting together *Baptist Hymnal* 1956 and gathering materials that would eventually result in his companion for that book, *Hymns of Our Faith* (1964).¹⁰

McCutchan-Reynolds, and the 1956 Baptist Hymnal

Perhaps the most interesting aspect of the letters is the light they shed on the influence McCutchan had on Reynolds and, through him, on the compiling of *Baptist Hymnal* 1956, one of the best-selling American hymnals of all time. McCutchan, of course, had important experience as the editor of a major denominational hymnal that was well received, whereas Reynolds—and, indeed, the rest of the Baptist committee—did not.¹¹ McCutchan's impact on the Baptist project was such that he might almost be considered an informal consultant for it, though this does not appear to have been officially acknowledged in any way; his influence occurred chiefly through the agency of Reynolds, who probably did not generally reveal the source of his suggestions.

The first mention of the forthcoming hymnal in the correspondence is found in a letter Reynolds wrote on February 19, 1953, in which he mentioned being

Knee deep in the midst of “mocking” up a loose-leaf hymnal, trying to see what the possibilities might be from the “Baptist” standpoint. Rumor has it that we may be getting underway on our denominational hymnal in the near future, and I’m trying to get some pegs down in my own mind along this line. As you would probably tell me, “it is a far greater task than [*sic*: than] I first “thunk”. The last few days have found me burning the midnight oil classifying the hymns that I have already into basic topical breakdowns, and right in front of me as my guide and reference is my well worn copy of, excuse the expression, Methodist Hymnal.

The reference to the “rumor” seems odd, since at the time Reynolds wrote the letter he had already received and accepted an invitation to serve on the committee for the hymnal.¹² Most likely, he was being circumspect about the existence of the project because it had not yet been officially announced. Reynolds's first acknowledgement to McCutchan of his service on the committee came five months later (July 26), when he informed his mentor that

Southern Baptists are in the process of having a new hymnal, THE BAPTIST HYMNAL, no less. A committee of about 35 people was selected, and by some hook or crook, I was on the list. We had a meeting in March and spent two days in Nashville laying plans for procedure. I must confess that I came away from that meeting most optimistic about the whole thing. I saw things happen there that I would have bet would not have happened. You will never know just how much the conversations we had had together along this line helped me in this meeting. I shall always be grateful for your wise counsel and comments along this line.

Reynolds went on to observe that at the Nashville meeting he had contended for the use of a larger note size than had been employed in *The Broadman Hymnal*. This issue had evidently been called to Reynolds's attention by McCutchan, since in his next letter (October 26) the former noted that “I remembered your mentioning this once as a disadvantage of the BROADMAN HYMNAL, so I made a note to change this if at all possible.” Though this suggestion was at first rejected by the committee, it was reconsidered, and because of Reynolds's advocacy the size of the notes was indeed increased in the final product.

In the same October 26th letter, Reynolds wrote about the hymnal project that “I’ve thought of no less than 10,000 questions that need your advice and wise counsel.” He also asked for the older man's opinion about issues related to copyrights on a number of hymn texts and tunes, to which McCutchan responded with answers on October 28, 1953. Another item broached in the October 26th and 28th letters was the potential tune for James Russell Lowell's “Once to every man and nation.” Without explaining why, Reynolds observed that he was “a little dissatisfied” with the tune TON-Y-BOTEL (also known as EBENEZER) as a setting for this text, asking McCutchan “Am I wrong?” In his reply, McCutchan indicated that he agreed with Reynolds about TON-Y-BOTEL, and suggested “Why don’t you use ‘Austrian Hymn?’ That is good! If you want the hymn used have a familiar tune.” When *Baptist Hymnal* 1956 was published, the setting for “Once to every man and nation” was indeed AUSTRIAN HYMN (no. 418).

In anticipation of a visit by McCutchan (who was then teaching for a semester at Perkins School of Theology in Dallas) to Oklahoma City, Reynolds sent to him on April 5, 1954, a copy of the “latest listing of hymns for the new hymnal,” asking him to look over it. Observing that this was not a final list of the contents of the book, Reynolds requested that he “treat it in a confidential way” and noted

that “because of my highest regard and deepest respect for your council [*sic*] I am anxious to have any suggestion and comment that you may have to offer in this regard.” McCutchan acknowledged receipt of the checklist on the next day, suggesting that “There are a few [items on the list] that I seriously question whether or not you should keep ~~them~~, not because they are not worthwhile as texts and music, but because I have been unable to find that they have had sufficient use anywhere to warrant giving up valuable pages to them.”¹³ After McCutchan’s visit on April 12 or 13,¹⁴ Reynolds wrote to him on April 15 that he was

overwhelming[ly] indebted [*sic*] to you for a double portion of information and inspiration which is always mine when we get together. I cannot begin to tell you how very much I appreciate your kindness and courtesy to me in taking the time to sit down and counsel with me out of the abundant experience which you have accumulated over the years.

He went on to say that “Already today I have thought of at least a dozen questions that I wish I had asked you yesterday, and I’ll probably think of a dozen more tomorrow.”

After the next meeting of the committee for *Baptist Hymnal* 1956, Reynolds wrote to McCutchan that, while he did not have “time to write you all the details of the trip,” he did note that “Two tunes, I recall offhand, that you specially suggested[,], ‘Campmeeting’ and ‘Truro[,],’ came through with flying colors.”¹⁵ CAMPMEETING appeared in *Baptist Hymnal* 1956 set to James Montgomery’s “Prayer is the soul’s sincere desire,” and TRURO was used twice (“Ride on! Ride on in majesty” by Henry H. Milman and “Lift up your heads, ye mighty gates,” a translation by Catherine Winkworth of a German text by George Weissel).

At that meeting of the hymnal committee Reynolds had made a presentation regarding potential tunes to be included in the book. His service prompted a subsequent letter from a fellow committee member, Mrs. B. W. (Ruth) Nininger, thanking him for his work. In his response, Reynolds noted that he had spent an entire day with McCutchan and that many of the suggestions he had made in the meeting had come from his Methodist friend. Reynolds expressed his opinion that McCutchan was “the greatest living hymnologist in America.”¹⁶

One of Reynolds’s assignments on the hymnal committee was to confirm the information that was to be included on authors and composers, including their birth and death dates. On August 6, 1954, he wrote to McCutchan asking for help with this. Specifically, he noted inconsistencies in hymnals and hymnological sources regarding the birth dates of Harriet Beecher Stowe, James P. Harding, Edward Hopper, and William Vincent Wallace, and of information about “Away in a manger” and “O come, all ye faithful.” McCutchan responded on August 11, giving what information he could on these items.

In another letter (October 22, 1954), Reynolds sent McCutchan a tune found in *The Broadman Hymnal* that was credited as a “Greek melody”—undoubtedly WHITFIELD, which was the only tune so designated in the 1940 book (no. 20)—requesting his evaluation of its origin. McCutchan responded with a postcard: “It’s Greek to me but I doubt if it is Greek! I’d just label it ‘Anon’ and let it go” (October 26, 1954). When *Baptist Hymnal* 1956 was finally published, the tune source was indeed given as “Anonymous” (no. 190).

While Reynolds was working on the hymnal project, McCutchan was completing his own *Hymn Tune Names*, as well as teaching at Perkins. Thus the Oklahoma City minister of music drove down to Dallas several times to consult with McCutchan about the names of hymn tunes and to make use of his as-yet-unpublished book, to which the author gave him unfettered access. Particular attention had to be given to gospel songs, since most of these tunes had not been named by their composers. Reynolds was concerned that the hymnal committee should “not get off into a tangent in naming the tunes of these gospel songs.”¹⁷

One of the hymnological knots that Reynolds tried to unravel was about the text of “Angels we have heard on high.” Reynolds had found the hymn “listed in a place or two as being altered by [Earl] Marlatt,” and inquired of his mentor about this claim.¹⁸ Marlatt was a faculty member at Perkins School of Theology, where McCutchan was in residence teaching at the time, but the hymnologist simply told Reynolds “Earl Marlatt has written ‘I have no recollection of having written or even altered this hymn.’ You will find his letter quoted in full in Haeussler, No. 105” (January 12, 1955).¹⁹ However, McCutchan must have talked to Marlatt on the day after he penned this letter, for in a postcard to Reynolds dated January 13, McCutchan wrote, “Have just seen Earl Marlatt. He now says he did revise ‘Angels we have heard on high’—contrary to his statement in his letter to Haeussler to which I referred you. In the *Hymnal* 1940 Companion the statement is made that they have used the Marlatt version. Better check that. I urged Earl to reply promptly to your inquiry when he received it as time is running out on you.” This example aptly illustrates the sort of detail work that is necessary for a hymnal (or hymnal companion) and the challenges of working with recent hymnody, not to mention the uncertainty of human memory!

Two months after McCutchan’s postcard, Reynolds left First Baptist Church, Oklahoma City, to do doctoral study at George Peabody College for Teachers and to hold a part-time position as music editor at the Baptist Sunday School Board in Nashville. Reynolds had given McCutchan’s name as a reference on his doctoral application. He was also hoping that the companion he had been promised he could write for *Baptist Hymnal* 1956 might be used as his dissertation, and he enlisted McCutchan’s help in convincing the graduate committee that this was a worthy project. Reynolds further indicated to McCutchan that his mentor “had more to do with this

move we are making than either one of us likes to admit, for in the associations that we have had you have challenged my curiosity and inspired me to do the impossible; and as a result, these things have worked out.”²⁰

Publication of *Baptist Hymnal* 1956 was still a year away, and Reynolds continued his work on it, now as part of the editorial team rather than simply as a committee member. On April 21, 1955, he informed McCutchan that the book committee of the Baptist Sunday School Board had given approval for publication of the hymnal companion. He also indicated that he had “Just had a long letter from Marlatt,” and that he was confused “more than ever about the straight of the story of ‘Angels we have heard.’” It was perhaps this confusion that caused the editors to choose a different version of the text for *Baptist Hymnal* 1956 than the one that had apparently been altered by Marlatt, making the whole issue moot.

A little more than two months later, Reynolds sent his correspondent a list of names of hymnwriters for which “we are still digging for information and lacking in dates,” indicating his hope “that we can reduce this considerably before we have to go to press,” further noting that the plates for the hymnal were “about half completed.” While he did not specifically ask McCutchan for help with the list, that was probably his intent.²¹ Eight days later (July 9), McCutchan responded—perhaps with a touch of irony—“Please, *please* ask me something easy sometime. I’ve done my derndest and I can’t help you one bit. Sorry.” He did ask the Baptist to send him a copy of the proof of the first-line index for the new hymnal; McCutchan was leading a conference for the Georgia Baptist Convention and thought he might be able to suggest some new things from the hymnal to the conferees.

On his way home from Atlanta, McCutchan planned to stop in Nashville for a night and asked Reynolds to secure a hotel reservation for him. In his reply (August 2), Reynolds indicated that he had made the requested reservation, and that McCutchan was to be the guest of the Board’s Church Music Department. In Reynolds’s words, “We owe you much more than this for your wise counsel and advice regarding our hymnal, and if not, I’ll get the rest of it out of you while you are here.” There was no mention of the first-line index that McCutchan had requested, though Reynolds almost surely sent it to him.

When, on August 4, McCutchan answered Reynolds’s latest letter, he included the following paragraph.

I’ve been working real hard on the Atlanta project for the last three weeks and have learned a lot about you Baptists that I didn’t know before. As a result some things have occurred to me that I want to talk with you and Mr. Sims about.²² I’ll bring along my notes and go over them with you after I see what the Atlanta reaction is. Something ought to be done about bringing your Baptist hymnody up to date. Both Julian and Benson have missed out on recording a lot that is of great interest. Stevenson has done pretty well so far as he has gone but he didn’t go nearly far enough. I’ll just dump what I

have to say in the bushel basket of questions you have and we’ll probably have a jolly time fussing and what have you.

The reference to “bringing your Baptist hymnody up to date” probably does not mean the hymnody itself (though that was also true) but the history of that hymnody, as is evident from the mentions of “Julian and Benson”—John Julian’s *Dictionary of Hymnology* (2nd ed., 1907) and Louis F. Benson’s *The English Hymn* (1915), both standard hymnological resources—and “Stevenson” (Arthur Linwood Stevenson’s *The Story of Southern Hymnology*, 1931). McCutchan’s conversation with Reynolds and Sims might have been the genesis of Reynolds’s essay on “Baptist Hymnody in America” in his companion to *Baptist Hymnal* 1956, *Hymns of Our Faith*. This seems to be borne out in a letter Reynolds wrote to Helen McCutchan (August 23, 1955) after Dean’s visit to Nashville.

Please tell Dean that I have just completed making an accumulative listing of American Baptist hymnals from Burrage and Stevenson, and have 97. I didn’t know the dear Baptists were quite so productive in this category. It is quite revealing. Also, would you remind Dean that he promised me some data on *Elvira M. Hall* and *John T. Grape*, author and composer of “Jesus Paid It All”. This I need pretty soon.²³

It was nearly a month before Robert McCutchan replied (September 20), noting that information about Hall could be found in Julian and gently correcting Reynolds’s spelling of her first name to “Elvina.” He admitted that “I never heard of anybody with a name of John T. Grape.”

In answer to some sort of inquiry from the dean of George Peabody College, Felix C. Robb, McCutchan wrote a glowing recommendation for Reynolds on October 10, also sending a copy to Reynolds, who responded with a letter of thanks a week later. On the 29th of the month, Reynolds received a postcard from Helen McCutchan informing him that Robert had gone into the hospital for “Temporary surgery,” that he was very weak, and that the doctors were waiting for him to recover strength in order to ascertain what further measures were necessary. He remained in the hospital until about the middle of January.²⁴ During this time, of course, there was no correspondence relating to the hymnal on which Reynolds was working. Undoubtedly, Reynolds missed the opportunity to consult with McCutchan, since this was during the final stages in preparation of the book.

Reynolds’s next correspondence with McCutchan about *Baptist Hymnal* 1956 came on February 10, 1956, when he told his friend that “the first bound copies of the hymnal just arrived” at the Baptist Sunday School Board. “You should be receiving a copy shortly,” he wrote, noting that “It will be one of a special souvenir [*sic*] edition, carrying facsimile signatures of the committee.”

McCutchan had received his souvenir copy of the hymnal by March 1, 1956, when he wrote the following to Reynolds:

Just a word to thank you for seeing that I got a souvenir edition of your new hymnal. It is a beautiful piece of printing.

I have just written Mr. Sims a note—perhaps he will tell you of it.

Because of your having kept me informed as to progress, etc., I feel I have something close to a personal interest in it. But I do want to say, “I couldn’t have done any better myself!” And that’s about as complimentary as I can get.

In his reply (March 8), Reynolds observed that “One of my most prized possessions is a file of correspondence which I have which bears the name of McCUTCHAN, ROBERT G.” He went on to comment on McCutchan’s most recent letter and the impact the Methodist had had on the Baptist hymnal project.

I agree with your statement that you have a personal interest in this book. I will even go further than this to say that the Lord himself knows the influence that you have had on this hymnal. I remember most vividly numerous occasions as we talked together a number of years ago when I was inquiring as to the procedures and policies of your hymnal [the 1935 *Methodist Hymnal*] and seeking to find those things that we could adopt and use. This was even before our committee was called together and at that time I did not have any assurance or knowledge that I would have anything to do with this book at all. However, this may have been all in the divine providence of our Lord for it has certainly paid off and been of great value in the work we have done. You may be assured that deep in my heart there is the consciousness that your influence in the mechanics and the contents of this book have been of genuine significance, far greater than anyone will fully realize. For this I am very grateful and want you to know that there are many things that would be lacking in this book had it not been for your kindly suggestions and gracious counsel. We were so fortunate to have the benefit of your assistance for I know of no living person who was in such a position to offer such counsel and guidance as you.

While the subsequent correspondence has little to do with the publication of the Baptist hymnal, there are several items of interest in it. In his March 8th letter, Reynolds mentioned that he would be in California in July and hoped to visit the McCutchans and do some work in the Robert Guy McCutchan Hymnological Library that had been donated to the Libraries of the Claremont Colleges.

McCutchan’s response to the news about Reynolds’s potential visit, dated May 26, 1956, was evidently the last letter he personally wrote to his younger colleague; all the subsequent letters were written by Helen. As her correspondence makes clear, Dean’s health was failing and he had little energy.

The Tune ALL THE WORLD

In a letter of October 26, 1956, Reynolds wrote that he had recently been “thumbing through *The Methodist Hymnal* and happened to run across your tune for ‘Let All the World in Every Corner Sing,’” which McCutchan had named ALL THE WORLD. Reynolds had become “intrigued with this very splendid setting,” made an arrangement of it for children, and was requesting permission to include it in *The Church Musician*, a magazine published by the Baptist Sunday School Board. Reynolds’s language is puzzling, for this cannot have been his first exposure to the tune; in fact, he had recommended it for inclusion in *Baptist Hymnal* 1956, though it was not accepted by the committee. At any rate, after a delay caused by Robert’s ill health and a surgical procedure for Helen, permission was forthcoming, and Reynolds’s arrangement appeared in the May 1957 issue of the magazine (pages 33-34).

The correspondence file contains several other interesting items related to this hymn. The first is a letter from A. P. Gilson, the president and treasurer of Stanhope Press (F. H. Gilson Company) of Boston, addressed to “Mr. R. G. McCutchan” at DePauw University and dated March 29, 1934. The letter reads as follows.

Referring to the hymn we recently plated and printed for you, we omitted to return the manuscript, which we do herewith. Before billing you for the charge for this work, it occurs to us that it might be well to await the decision as to whether or not it is to be included in the hymn book. In the latter event, we assume the cost of the plate would be included in the charge for the hymn book itself.

The letter is accompanied by what appears to be an original manuscript copy of McCutchan’s tune, headed “Let all the world in every corner sing” (some of the words in the title are missing, part of the page having been torn away), with the author credited as “George Herbert” and the composer as “John Porter.” No text was interlined with the music. At the bottom of the page is written “Copyright 1934 by Robert G. McCutchan”; the manuscript also indicates that the tune is to be sung “Moderately, with dignity”; at the beginning of the refrain it is marked “Rall. and cres.,” and both endings are labeled to be sung *ff* (fig. 2). This was evidently the copy that McCutchan sent to the printer to be typeset for consideration by the committee for *The Methodist Hymnal*. The file also contains a carbon copy of McCutchan’s response to Gilson, indicating that “It will be a little while until we find whether or not the Commission wants to use this number.” That the tune met with approval is obvious from the fact that it appeared in the 1935 book (no. 8), where it was still credited to McCutchan’s pseudonym “John Porter.”²⁵

ALL THE WORLD subsequently appeared in *The Hymnal* of the Evangelical United Brethren Church (1957), *The Methodist Hymnal* (1964), and ultimately in other collections, including two edited by Reynolds, *Christian Praise* (1964) and *Baptist Hymnal* 1975.²⁶ Reynolds also

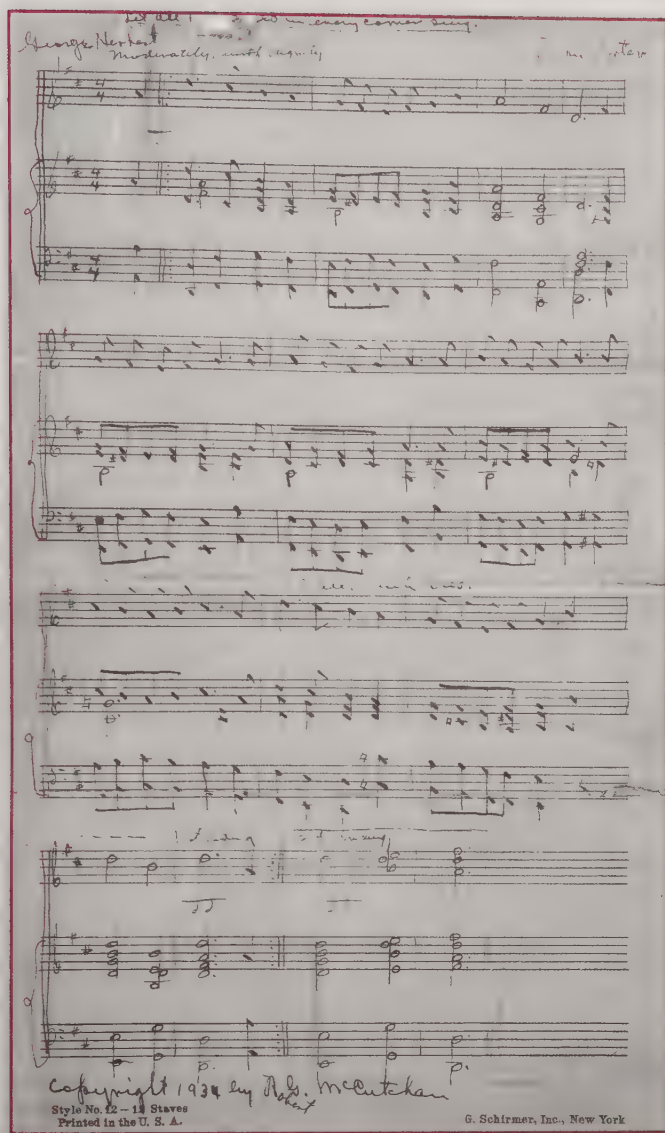


Fig. 2. Manuscript of McCutchan's tune ALL THE WORLD from the file of correspondence between McCutchan and Reynolds.

made considerable use of the tune in various large Baptist meetings for which he led the singing, including the Sixth Baptist Youth World Conference in Beirut, Lebanon, in 1963, where it served as the theme song. About this event, Reynolds wrote to Helen McCutchan: "We opened every evening session at the Stadium with 3,000 to 4,000 people singing Dean's 'Let all the world in every corner sing,' and I wished for you to hear the crowd from more than fifty nations singing lustily."²⁷

McCutchan's Final Days

McCutchan had become quite ill in late 1955 and apparently never fully recovered, but he continued to work on his book *Hymn Tune Names*. He received the galley sheets in January of 1957, returning them to the publisher on February 11. Nine days later, Reynolds wrote to tell the author that "Our department has just received a copy of the galleys on your *Hymn Tune Book*. . . This seems to be a common practice among publishers

in that they have a few extra galleys run off and send them out for review copies prior to the release date of the book." Reynolds's letter also observed that the projected release date was June 10.

Apart from an inconsequential letter from Helen on October 1, 1957, seven and a half months passed before the next known correspondence from the McCutchans, an undated letter that was postmarked May 15, 1958, and was probably written the day before.²⁸ This was a reply written by Helen acknowledging a missive from Reynolds, noting that her husband's "strength ebbs daily, and we do not wish for his discomfort to drag on." These words were prophetic, for on the very day the letter was postmarked she sent the following telegram to Reynolds and to others of Robert's friends.

Dean Robert G. McCutchan passed away early in the morning May 15 at his home and will be laid to rest at Greencastle Indiana. It is his wish that no flowers be sent. In lieu of flowers gifts may be given to Robert Guy McCutchan Memorial Fund. Will those friends receiving this message please inform your local paper and his friends. Churches making this announcement from the pulpit could appropriately sing, "Let All the World. . ." to the tune by him, pen name, "John Porter".

Helen subsequently wrote a monograph about her husband, *Born to Music*, and sent it to The Hymn Society. Claiming a lack of funds (which was almost certainly the case), the society indicated that it could not produce the paper, but Mrs. McCutchan offered to pay for the expenses of publication and—partly through the advocacy of Reynolds—the study finally came out under the imprint of The Hymn Society in 1972.²⁹ Helen passed away the following year.

Conclusion

In many respects, William J. Reynolds's subsequent career paralleled that of his mentor. Like McCutchan, Reynolds eventually served as editor of a denominational hymnal (*Baptist Hymnal* 1975), wrote its handbook (*Companion to Baptist Hymnal*, 1976), and became widely known and respected as a hymnologist and leader of congregational singing. Though Reynolds spent much of his vocation as a full-time minister of music and as an employee of the Southern Baptist Sunday School Board, he finished his career in academia (as had McCutchan), teaching at Southwestern Baptist Theological Seminary for eighteen years until his retirement in 1998.

The friendship and mutual respect between Robert G. McCutchan and William J. Reynolds had a profound impact upon the compiling of *Baptist Hymnal* 1956 and the writing of the companion for that book. In 2001, it was estimated that 6,425,000 copies of the hymnal were sold before the publication of *Baptist Hymnal* 1975 nineteen years later.³⁰ While not every suggestion that McCutchan (and Reynolds) made was adopted by the Baptist hymnal committee, there is no doubt that the

book would have been considerably different without McCutchan's input and Reynolds's ready acceptance of his insights. The influence of McCutchan's work with the hymnals of the two largest Protestant denominations in the United States on the worship practices and evangelistic endeavors of those traditions cannot be overestimated. Such cooperative efforts perhaps represent the ideal of ecumenicity in the context of denominational tradition. ♥

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Notes

¹The phrase "You seem to me to resemble him very much" is from an undated letter written by Helen Cowles McCutchan to William J. Reynolds, in which she compares Reynolds's interests and skills to those of her husband. The envelope accompanying the letter is postmarked May 15, 1958. See below for further mention of this letter. Unless otherwise specified, references to "McCutchan" in the notes are to Robert.

²McCutchan was forty-two years old when Reynolds was born and by the time they met McCutchan had been retired for some twelve years.

³For fuller information on the life and work of these two men see Helen Cowles McCutchan, *Born to Music: The Ministry of Robert Guy McCutchan*, no. 28 of The Papers of The Hymn Society of America (New York: Hymn Society of America, 1972); John D. Thornburg, "Let All the World in Every Corner Sing: A Presentation on the Life of Robert Guy McCutchan," *THE HYMN* 59 (Autumn 2008): 9-13; and David W. Music, *William J. Reynolds: Church Musician* (Macon, GA: Smyth & Helwys, 2013).

⁴The back of the picture has a developer's stamp dated "Week Ending Mar. 26, 1955." The photo was probably taken during an earlier visit by McCutchan to Oklahoma City, since Reynolds's resignation from First Baptist Church became effective on March 15, 1955, and he was in Nashville before the end of the month.

⁵In several instances there are letters from McCutchan acknowledging one from Reynolds, but no copy of the Reynolds letter is in the file. It may be that Reynolds wrote the letters by hand, did not make carbon copies of them, or the copies became separated from the file.

⁶It is not known whether or not this event took place.

⁷"Dean" was McCutchan's nickname, derived from his years as dean of the School of Music at DePauw University.

⁸McCutchan to Reynolds, January 26, 1951.

⁹Because of his ill health, the letters from McCutchan during the last few years were written by the hand of his wife, Helen.

¹⁰Robert Guy McCutchan, *Hymn Tune Names: Their Sources and Significance* (New York: Abingdon Press, 1957); William Jensen Reynolds, *Hymns of Our Faith: A Handbook for the Baptist Hymnal* (Nashville: Broadman Press, 1964). Since the hymnbook and the three subsequent "official" Southern Baptist collections were all named *Baptist Hymnal*, the year of publication is usually appended to the title to designate the specific one that is being referenced.

¹¹The previous Southern Baptist hymnal, *The Broadman Hymnal* (1940), was largely the work of its editor, Baylus Benjamin McKinney, and did not rely upon a formal committee structure.

¹²The letter of invitation for Reynolds to be on the committee was dated February 10, 1953, and his reply of acceptance was dated February 14, five days before he wrote the letter to McCutchan. See Music, *William J. Reynolds: Church Musician*, 45.

¹³McCutchan to Reynolds, April 6, 1954. The word "them" is crossed out by hand in McCutchan's typewritten letter.

¹⁴He and Mrs. McCutchan spent the night of April 12 in Oklahoma City; see Reynolds to McCutchan, April 5, 1954. This was the first time Reynolds met Helen McCutchan, as is evident from the letter of April 15 mentioned below.

¹⁵Reynolds to McCutchan, May 28, 1954.

¹⁶The two letters mentioned in this paragraph are found in the William J. Reynolds Papers located in the archives of Roberts Library at

Southwestern Baptist Theological Seminary, Fort Worth, Texas (18:A:7, box one, file labeled "Correspondence with Sims re Hymnal"). The letter from Ruth Nininger is dated May 12, 1954, while Reynolds's response was written on May 14.

¹⁷Reynolds to McCutchan, October 11, 1954. See also the letters from Reynolds to McCutchan and vice versa, October 26 and 28, 1954; November 8, 1954; February 6, 1955.

¹⁸Reynolds to McCutchan (January 7, 1955). One of those places (as noted by McCutchan; see below) was in the *Episcopal Hymnal 1940* (no. 42) and in Leonard Ellinwood's *The Hymnal 1940 Companion*, 2nd ed. (New York: Church Pension Fund, 1951), 34. The hymn did not appear in the 1935 *Methodist Hymnal*, so McCutchan probably had not done extensive research on this item.

¹⁹Haeussler refers to Armin Haeussler, *The Story of Our Hymns: The Handbook to the Hymnal of the Evangelical and Reformed Church* (St. Louis: Eden Publishing House, 1952), 154.

²⁰Reynolds to McCutchan (March 7, 1955). Whether or not McCutchan ever wrote on behalf of Reynolds about the dissertation topic is not known, but Reynolds did not complete his dissertation and the degree until 1961, three years after McCutchan's death. The committee did not approve of the handbook-dissertation idea, and Reynolds chose another topic in the field of hymnody, writing what would eventually become the first commercially available textbook for college and seminary courses in hymnology, *A Survey of Christian Hymnody* (New York: Holt, Rinehart and Winston, 1963).

²¹Reynolds to McCutchan (July 1, 1955). Reynolds indicated that the plates were "to be all completed by October 1st."

²²Mr. Sims was W. Hines Sims, the director of the Church Music Department of the Baptist Sunday School Board and the editor-in-chief of the hymnal.

²³Reynolds's list of Baptist hymnals was published as part of his opening essay in *Hymns of Our Faith*, though by this time the catalog had nearly doubled in size.

²⁴A note from McCutchan to Reynolds, dated "2/—/56," says that this is "the first letter I've written since the middle of last October—went to the hospital on Oct 16 and finally got home two weeks ago yesterday."

²⁵Both of the performance directions found in the manuscript were omitted in the hymnal. Apparently, McCutchan (or his wife) gave the manuscript of ALL THE WORLD and its related correspondence to Reynolds; there is no indication of when this might have occurred.

²⁶*The Hymnal* (Dayton, OH: Board of Publication, The Evangelical United Brethren Church, 1957), no. 20; *The Methodist Hymnal* (Nashville: Methodist Publishing House, 1964), no. 10; *Christian Praise* (Nashville: Broadman Press, 1964), no. 5; *Baptist Hymnal* (1975 Edition) (Nashville: Convention Press, 1975), no. 24. In all these later hymnals the attribution was given as "Robert G. McCutchan." For *The United Methodist Hymnal* (Nashville: United Methodist Publishing House, 1989), the tune for Herbert's text was changed to Erik Routley's AUGUSTINE (no. 93). In his commentary on this hymn in *Companion to the United Methodist Hymnal* (Nashville: Abingdon Press, 1993), Carlton R. Young observed that "When AUGUSTINE was approved [for use in the 1989 book], many members of The Hymnal Revision Committee, comparing it to McCutchan's tune, commented, 'That'll never be sung'" (461).

²⁷Quoted in Helen Cowles McCutchan, *Born to Music*, 12.

²⁸The letter is dated simply "Wednesday." Since May 15, 1958, was a Thursday, the letter must have been written on the fourteenth, put out for the mail that evening or early the next morning, and picked up by the postal service on the fifteenth.

²⁹Helen McCutchan to Reynolds (June 28, 1971): "Doubtless you were the big influence in pushing this through." There is also a letter from J. Vincent Higginson, president of The Hymn Society, to Carlton R. Young (November 16, 1971) that had been written at the request of Reynolds, sending him a typescript of the paper, which is also found in the file; this document includes handwritten corrections.

³⁰*Glorious Is Thy Name: A Celebration of the 60th Anniversary of the Music Ministries Department 1941-2001* ([Nashville]: LifeWay Church Resources, [2001]), 23. When the new hymnal was published the older one was typically discontinued. The exception for Baptists has been *The Broadman Hymnal* of 1940, which is still in print as of this writing.

Letting a Version of Christianity Grow: The Importance of Musical Thought in the Congolese Mennonite Church

BY JILL SCHROEDER-DORN

The Gospel is like a seed and you have to sow it. When you sow the seed of the Gospel in Palestine, a plant that can be called Palestinian Christianity grows. When you sow it in Rome, a plant of Roman Christianity grows. You sow the Gospel in Great Britain and you get British Christianity. The seed of the Gospel is later brought to America and a plant grows of American Christianity. Now when missionaries came to our lands they brought not only the seed of the Gospel, but their own plant of Christianity, flower pot included! So, what we have to do is to break the flowerpot, take out the seed of the Gospel, sow it in our own cultural soil, and let our own version of Christianity grow.¹

This statement by Sri Lankan pastor D. T. Niles has been instrumental in shaping thought about the influence of Euro-American missionaries on churches around the world. Missionary influence has been profound. It is difficult to think of a body of song that has been more widely disseminated throughout the world than the body of Christian hymnody. Steps toward “breaking the pot” have commenced in congregations around the world, but the work is often complex. This essay is a case study of one such missionary-initiated community: the Mennonite Church in the area currently known as DR (Democratic Republic) Congo.

Like many churches founded by Euro-American missionaries, members of the Congolese Mennonite Church were expected to leave behind their cultural expressions in order to convert to Christianity. Today, the church is just over a century old, and it has been almost fifty years since missionaries have had a strong physical presence in the church. Musical practices once forbidden by missionaries are now accepted. Hymns are now performed in indigenous styles, and many new songs have been written by Congolese and are used in worship services. The important process of “breaking the pot” has begun.

However, “breaking the pot” of Western missionary influence is now only part of the discussion. Among Congolese Mennonites, the prominence of missionary customs has increasingly diminished with the passage of

time. Many young church members are unaware of which elements of the service were originally from missionaries and what parts were added later. But there is a new factor in the development of Congolese Christianity. Congolese are fascinated with American popular culture and globalization has become a powerful force in shaping the direction of worship services. Through globalization, music is becoming less “African,” at least what is typically thought of as African, and more like American popular music. Niles’s concept of “letting a version of Christianity grow” is complex because cultural customs are rapidly changing.

This phenomenon is certainly not unique to Christianity in DR Congo. I-to Loh observed the same effect of globalization and surrounding tensions on church music in Asia. Globalization can be a positive force, presenting new ideas and sonic possibilities, but it can also be another example of Western intrusiveness. At a conference for Chinese musicians and pastors, Loh essentially asked the question, “What is the rice? What are the staple foods, the substance of a Chinese Christianity?”² With globalization, these questions are difficult to answer.

Searching for “What”

Globalization may be problematic, but it may also invite us to a deeper understanding of what it might mean to find the core of a culture’s music. Knowledge of global church music most commonly includes information on *how* and *why*. Through hymnals and supplements containing global church songs, through attending conferences, and even through resources on YouTube, we can learn how songs should sound and how they are typically performed. We have resources that tell us why a song was written, and we can learn about the composer and the context. Singing global songs can create a sense of unity with Christians throughout the world. These songs beautifully enrich worship services and delight us with new sounds.

But what are the “staple foods”? Are they a body of songs or a specific instrumentation? Christianity can grow from culture to culture, as Niles stated. Within Christianity, music is highly adaptable, and even after developing in a culture, Christianity has the freedom to change with the

passage of time. This is not true of every religion. The gospel is not bound by ritual and law, therefore, musical practice, including styles, instrumentation, and a body of songs, is subject to change. Through my interactions with the Mennonite church in DR Congo, it seems to me that the *what* of music, what it means and what it does, may be an important addition to the ever-evolving *hows* and *whys*.

Historically, the *what* of hymnody has not been as widely researched and transmitted as the body of songs and practices, although there are movements in hymnology and other fields of musical study towards musical meaning.³ The trend of musical study has started with the objective, which could include the study of scales and musical forms, and then moved to the contextual—who wrote the song and for what purpose? Musical meaning explores another layer of musical experience. Ethnomusicologist Bruno Nettl referred to this idea as “musical thought,” which he defined as “the conceptions, ideas, and assumptions that underlie the songs themselves and that govern the kinds of behavior that lead to the production and consumption of musical sound.”⁴ Study of musical thought does not begin with analyzing scales and rhythms. It begins with the beliefs that motivate and guide decisions related to performance practice. Nettl’s predecessor, Alan P. Merriam, claimed that the most important aspect of studying sacred music in world cultures is determining the association between musical sound, human beings, and the supernatural.⁵ What kinds of transactions occur because of musical sound? How does making music affect human beings? How does it affect God?

People from different religions around the world have a myriad of ideas surrounding musical thought; religions use different terms and taxonomies to describe the musical experience. In traditional societies that center on the concept of ritual, it is not uncommon to have only one term that describes the act of ritual, with no separate term for *music*. Ritual, dance, and music are not ontologically separated in some cultures because they are all viewed as a singular act. In Islam, the term *musiqi* is similar to the Western concept of music, but it is defined more by how the music functions, rather than how it sounds. Because the call to prayer has pitch and rhythm, it might be naturally labeled *music* to an unknowing outsider, but to a Muslim, it would be profane to think of something as sacred as the call to prayer to be placed in the same category as *musiqi*, which has irreligious connotations.

Another point of discourse is the use of poetic hymn text. Western thought considers a song sacred because the subject matter of the text is sacred, but many societies consider the sounds themselves to be sacred. Traditional sacred Native American music does not use lengthy texts, but rather uses vocables or non-translatable syllables. The *sounds* are sacred and words are not needed. The act of singing is more important than a text.⁶

Knowing and discussing musical meaning has not been the starting place for hymnody, but it provides an important avenue of insight into the global church that cannot be attained through other means, including analysis

of text. C. Michael Hawn states, “A textual analysis alone will not reveal hidden ‘surplus meanings’ that allow us to understand more fully what is taking place during a musical event.”⁷ During the act of music making, more happens than the reciting of a text and the performance of scales and rhythms.

Towards the end of his career, Nettl was asked about the areas of his thinking where he has most changed his mind regarding culture and music. He responded, “And so I had to have second thoughts: From indigenous peoples as having songs but no ideas about them, to peoples whose system of ideas about music gives you far more insight into the culture than merely listening to the songs.”⁸ Studying a system of ideas about music not only gives insight into the culture, but it helps in developing a more comprehensive understanding of God’s relationship to humanity through music.

Like all levels of the music experience, musical thought is subject to change. Musical thought can change without changes to the sound itself and sound can change without thought being influenced. Native American music is often cited as an example of the former. Choctaw social dance music was once an elaborate religious ritual that included individual power quests and rites of passage. Today, it is performed in secular contexts such as educational and folkloric demonstrations.⁹ The sounds are the same, but beliefs about what the music represents have changed.

Outer stylistic changes can occur without changes in musical thought. Outer musical sounds changed when missionaries brought their hymns in the “flowerpot” and required converts to leave behind indigenous forms of worship. Sounds and styles are changing again with globalization and the development of a Western popular music hybrid. In post-missionary churches, what is the system of musical thought? Has musical meaning changed? These are questions that could be posed to all global churches established by Euro-American missionaries, and this is what I sought to answer among Congolese Mennonites.

Methodology

During the summer of 2013, I traveled to Kinshasa, DR Congo, and interviewed church elders, pastors, choir directors, and choir members. Interviews were conducted with Mennonites from a variety of age groups. I attended rehearsals and was a participant observer where appropriate. I visited thirteen congregations, representing the spectrum of performance practices current in Mennonite churches in Kinshasa. Kinshasa, the capitol city of DR Congo, is where musical change occurs first, because of influence from other congregations and increased access to Western popular culture. The congregations were chosen and contacted by my guide, William Kulepeta, who is a leader in the Mennonite musical community in Kinshasa.

I approached this topic from an etic, or outsider, perspective. I am Mennonite but I grew up in Oklahoma with a German heritage. Attempting to understand musical

meaning from an outside perspective has both strengths and weaknesses. As an outsider, a researcher cannot be sure if the formed perceptions, interpretations, and assumptions are accurate. It is impossible to know if you have a comprehensive understanding of all that can be known. Inevitably, answers given to interview questions varied from person to person.

In Nettle's study of musical meaning among the Blackfoot Indians, he admits, "at best I have reconstructed a dinosaur from a bone in its tail."¹⁰ Even if there are apparent discrepancies, however, themes of musical thought can be determined. Many of those themes that seemed common to those who were being interviewed were striking to me, especially as an outsider. I compared them to my German Mennonite sensibilities. Conducting this type of research may not be a perfect science, but as Nettle stated, "every culture ought to be thus examined."¹¹

Congolese Mennonite Development

The Congolese Mennonite church was founded just after the turn of the twentieth century. Before the first church was established, missionaries spent time observing the cultural religious practices of each region. A debate ensued, one that was common during this era. One primary source states, "Some missionaries think that one should use the native melodies and put sacred words to them. Others think that the native melodies have evil associations connected with them, and should not be used."¹² Early missionary accounts reveal that ritual was observed, especially through the shamans, or "medicine men," who appealed to the spirits through songs, drums, and shakers. Missionaries saw the inextricable connection between spirit, sound, and ritual.

Because the association between sound and spirit was tightly bound in Congolese thought, it was decided that four-part hymns used in standard Mennonite hymnody would be translated for use in the newly formed church. Four-part hymn singing remained the practice for the first fifty years of the Congolese Mennonite Church. After Congolese independence from Belgium in the 1960s, many people who had been living in the countryside migrated to urban areas, including Mennonites. In the rural regions, congregations were isolated. In larger cities, Mennonite churches were exposed to new ideas. They were planted alongside churches that were using traditional drums and shakers, which were banned in the Mennonite church.

This led to debate: if other churches could use drums and shakers, why couldn't the Mennonites? Church leaders eventually agreed that these instruments no longer carried associations with traditional African religion. A half a century after they had been banned, the associations had been decontextualized, and therefore these instruments were acceptable to use in the worship service. With the addition of shakers and drums, the performance of the hymns, referred to as *cantiques*, evolved to reflect more traditional African music in a process referred to as *animation*. *Animated cantiques* are hymns that are

altered in various ways. Exclamations such as "alleluia" are commonly added to the ends of phrases. Changes are made in rhythm and meter, melody, and even form. Several versions of "What a Friend We Have in Jesus" were observed. One was in call and response form.

In the 1970s, a decade after *animation*, the process of *inspiration* began. *Inspiration* is the process of receiving songs from the Holy Spirit. For the first time in the church's history, songs were attributed to Congolese Mennonites. Although some songwriters have formal musical training, receiving a song is regarded as a precious gift from God, and is viewed as a different process from composition, where men make up their own songs. Most received songs come to the writer through visions and dreams. One composer described receiving songs in "natural" situations, such as walking down the street, waiting for the bus, or in the middle of a conversation with someone. Others reported they received songs while reading scriptures. If songs were given during the night, the writers had to get up and write them down or record them immediately. Otherwise, the songs would be lost. Many lamented that they had lost received songs because they could not remember them in the morning. Congolese Mennonites believe that the four-part hymns taught to them by the missionaries were also given through the process of *inspiration*. They could not write songs themselves until the gift was given to them.

In the last ten years, a new form of music has blossomed in the Mennonite church. In addition to *animated cantiques* and original songs through the process of *inspiration*, *adoration musique* has now been incorporated into the service. This new type of song is the direct influence of the revivalist movement, which is an independent, charismatic movement in DR Congo that started in the 1980s. Revivalist churches claim to have an access to the Holy Spirit that the denominational churches, especially those with missionary roots, lack. Stylistically, this is where the effects of globalization are most evident. *Adoration musique* is described as "R and B" style. American rhythm and blues is popular in Kinshasa and the city hosts many "R and B" festivals. The music is typically slow and soulful, and the instrumentation consists of electronic keyboard, singers on microphones, and a drum set. Only a few of the Mennonite churches I observed had all of these items, but almost all of the congregations were actively raising funds to acquire them. It is also a popular practice to produce music videos and make and release CDs, where funds are available.

Adoration musique is widely enjoyed and accepted by members from every generation in the Mennonite church. But the draw of revivalist churches is very strong among the younger members. Although the Mennonite churches in urban areas are adding *adoration musique* to their other types of song, many of the young adult members are still flocking to the more radical revivalist churches. In revivalist churches, *animated cantiques* and traditional choir songs are not used at all. *Cantiques* are not sung because revivalists claim that missionary hymns were not created by the Holy Spirit through the process of *inspiration*.

This is the equivalent of saying a song is worthless. Revivalist churches exclusively use styles that resemble American popular music and the sonorities are driven by electronic instruments and drum sets.

The era of hand drums, shakers, and unamplified vocal singing is viewed as the old, quiet style. Yet the *animated cantiques* and choir tradition are very dear to many Mennonites. The *cantiques* were described as a “precious heritage” and were revered as the vehicle of expression that first brought them the gospel. In the interview questions, I asked how Mennonite music was different from other types of music, especially music in the revivalist churches. I heard many different answers, but some described Mennonite music as “vocal” and revivalist music as “instrumental.” Even though voices and instruments are used for both, the voice leads while the instruments follow in the Mennonite church. One woman said that Mennonites do not do instrumental breaks, like the revivalists do.

One hundred years after the introduction of hymns, many people, especially the young adults, are unaware of which songs came from missionaries and which came from Congolese sources. I interviewed a woman in her twenties who sings with a group that performs *adoration musique*. In their rehearsal, they sang a version of “How Great Thou Art,” accompanied by drum set and electric keyboard. When I asked her a question about hymns and missionaries, she said she did not know any of those songs, even though she had just been singing one. It was also reported that revivalist churches unknowingly sing *cantiques* in their services, because they do not know the origin.

The exodus of young members to revivalist churches is a tension felt in the church. A young woman said, “this is the evolution, and we have to go with it!” Young adult members talked about the need for more electronic instruments in order to get people to come to church. Elders and leaders are faced with the question of how much popular music to allow in the church, especially at the expense of *cantiques* and the other types of music cultivated in the 1960s through the turn of the twenty-first century.

Congolese Mennonite “Rice”

When I asked questions about how Mennonite music sounds different from other types of music, I received many different answers, especially from generation to generation. The music sounds are rapidly changing and with continued Western enculturation and increased access to electronic instruments, it will continue to change. Trying to define an “African” music is impossible. What we experience as African music is truly a remnant of what once was due to mass migration and globalization. Africa is culturally diverse and DR Congo is also culturally diverse. With the mass migration to urban areas after Congolese independence, cities such as Kinshasa are home to many tribes and languages and are a conglomeration of cultural customs. Specific traditional songs have largely been lost. With globalization, most of the music created in Congo

is a hybrid with American popular music. The Congolese Mennonite church is influenced by twenty-first-century African music, not by traditional religious customs.

I-to Loh asked the question, “What is the rice?” The missionary customs were largely broken when drums and shakers were added to music and when the Congolese received the gift of song from the Holy Spirit. New musical styles and performance practices have been added to the service, especially those that reflect the trends of globalization. The sounds themselves are subject to change, but musical thought has been preserved, indicating that one of the most African aspects of musical experience exists in their concept of music.

Traditional African beliefs about musical *sound* were not included in the missionary “flowerpot.” As observed by early missionaries, one of the common threads in traditional African religion is the tie between spirit and musical sound. Sacredness is found in the sounds themselves, not in the subject matter of the text. Sounds are sacred because of their source. This is the relationship described by Merriam as the connection between the musical sound, humanity, and the supernatural. Sacred songs in traditional African religion were given directly to human beings from the spirits, especially through dreams. These songs represent a powerful connection back to the supernatural. For Mennonites, the primary means of receiving songs is the same as what occurred in traditional African religion; songs are given through dreams and visions.

The importance of the process of *inspiration* is not a coincidence, and the belief that music not given by the Holy Spirit is worthless is much more than empty legalism. The origin of the song matters; the origin determines the song’s worth. This hierarchy of song has also been observed in other societies. Among Flathead Indians, songs are either “make-up,” meaning they were created by human beings, or they are given through spirits. Songs given by spirits are regarded as having a greater value. “Make-up” songs have no power.¹³

Another theme of Congolese Mennonite musical thought is the power of musical sound to bring people into a state of prayer. If congregants were absentminded entering into the service, music had the power to focus their attention and bring them into a new mindset. Being in a state of prayer is being in the presence of God, and once in God’s presence, people can freely communicate with God. They can express thanks or they can express their worries and fears. Healing can occur, often accompanied by tears.

Music is the primary conduit for causing this altered state of being; the terms for music and prayer are often used interchangeably. In talking about the addition of new forms of music, one informant noted, “We used to pray just using the *cantiques*.” Now they “pray” using other types of song as well. Music, prayer, and entering into the presence of God are cornerstone beliefs in the Congolese Mennonite church. At the beginning of each interview, I asked the question, “How long have you attended this church?” The response always included the language of prayer: “I have prayed at this church for my whole life.”

The language surrounding this experience is transitive. One leader described, “Through songs people are *sent* to a spiritual dimension. They *go* far. Some of them fall down and go on praying to the Lord and telling Him all their problems.” Church music leaders stated it was their job to *send* people into prayer; church members talked about music as a way to *go ahead* into prayer and the presence of God.

The manner in which someone enters the presence of God is crucial. One must not enter in a haughty or brash manner. A complaint with the revivalist church is the excessive dancing, noise, and practices such as becoming “slain in the spirit.” Dancing is accepted during the offertory, but too much is labeled “not Mennonite” because it puts the body in a condition that is out of control. One reason why *adoration musique* has been widely embraced by the Mennonite church is because the music is performed at a slower pace, so it sends people into the presence of God in a quiet, reverent manner. Coming into the presence of God should be an act of “bending the knee”; Christians should enter with humility.

Conclusion

More than any other factor, beliefs about the power of musical sound have shaped the development of the Congolese Mennonite Church. They have served as the guiding principle in the decisions that are letting their version of Christianity grow. These beliefs about the power of musical sound to draw people into the presence of the supernatural are not new concepts, especially outside of the Western mindset. The intertwining of music and spirit is a very common form of musical thought in indigenous and traditional cultures. It is also common in Islam, Hinduism, Buddhism, and in Judaism.

As witnessed in DR Congo, the connection of spirit and sound is not an ancient or outmoded concept or one that is outside of Christian understanding. In *Gather into One: Praying and Singing Globally*, Hawn states, “This axis clarifies an assumption implied throughout the book—that singing in worship is a form of prayer. Reestablishing the inherent unity of prayer and song is essential to a liminal liturgy. My experience in cultures outside the Euro-North American normative context often indicates that this essential unity has not been lost.”¹⁴

Missionary enculturation, the phenomenon of globalization, and the radical shifts in musical style that have accompanied these movements have not seemed to alter the belief of what music is. It has not diminished the preciousness of song nor the belief that music has a transcendent quality that can bring humanity into the very presence of God. Through exploring musical thought, the Western belief that sacredness is bound to text is challenged. Hawn had this epiphany:

Christianity in the twenty-first century would revolve much less around Western ideas and assumptions. The spectrum of Christian thought that would shed light on the nature of Christ’s incarnation in

this century would be much deeper and broader. Rather than continuing a “West versus the rest” approach, twenty-first century Christians now have the opportunity to experience a fuller understanding of the One who came in a specific place and time for all places and times.¹⁵

Western ideas and assumptions have largely lost the mystery surrounding musical sound. Admittedly, I initially found myself skeptical of the process of *inspiration* and how other gifts from the Holy Spirit were discussed, such as the ability for someone to be able to pick up an instrument and play it without any prior training. Approaching Congolese Mennonite musical thought as an outsider, I realized that, in comparison, I have very few words to describe the significance of musical sound. I enjoy singing in church and hymn texts have been a powerful influence in my spiritual formation, but what is significant about the sounds themselves?

For Congolese Mennonites, musical sound is a lavish act of giving by the Holy Spirit through the gift of *inspiration*. Musical sound is the intimate means by which to enter the very presence of God and there commune freely. Through exploring non-Western musical thought, we gain a more complete understanding of the musical experience and how God sweetly and mysteriously reaches to humankind through the gift of music.



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Notes

¹In Mortimer Arias, “Contextual Evangelism in Latin America: Between Accommodation and Confrontation,” *Occasional Bulletin of Missionary Research* 2:1 (January 1978), 19-28.

²I-to Loh, *Hymnal Companion to Sound the Bamboo: Asian Hymns in their Cultural and Liturgical Contexts* (Chicago: GIA Pub., 2013), 5.

³C. Michael Hawn outlined this progression in, *Gather into One: Praying and Singing Globally* (Grand Rapids, MI: Eerdmans Pub., 2003), 24.

⁴Bruno Nettl, *Blackfoot Musical Thought: Comparative Perspectives* (Kent, OH: Kent State Univ. Press, 1989), 2.

⁵Alan P. Merriam, *Ethnomusicology of the Flathead Indians* (Chicago: Aldine Pub. Co., 1967), 3-19.

⁶Nettl, 50-60.

⁷Hawn, 26.

⁸Bruno Nettl, “Second Thoughts: A Short Personal Anthology,” *College Music Symposium* 54, Special Issue (2014).

⁹Victoria Lindsay Levine, “Music, Myth, and Medicine in the Choctaw Indian Ballgame,” in *Enchanting Powers: Music in the World’s Religions*, ed. Lawrence E. Sullivan (Cambridge: Harvard University Press, 1997), 189-190.

¹⁰Nettl, *Blackfoot Musical Thought*, 173.

¹¹Nettl, *Blackfoot Musical Thought* 3.

¹²William B. Weaver, *Thirty-Five Years in the Congo: A History of the Demonstrations of Divine Power in the Congo* (Chicago: Congo Inland Mission, 1945), 41.

¹³Merriam, 20.

¹⁴Hawn, 250.

¹⁵C. Michael Hawn, introduction to Loh, xiv.

Swell the Anthem, Raise the Song! Hymnic Anniversaries 2016

BY PATRICIA A. WOODARD

The title of this article is taken from Nathan Strong (b. 1748), one of a host of hymnwriters who have emulated the psalmists in exhorting us to sing. Strong, a Connecticut Congregationalist minister and compiler of an early collection of hymns to be sung in revival services, ended his ministry two hundred years ago. His hymn prompted me to ponder the virtual disappearance of exhortations to sing from more recent texts (explored in a search of Hymnary.org). Has exhortation gone out of style? Further exploration revealed that exhorters have a role in the structure of a variety of denominations. United Methodists define exhortation as a spiritual gift, characterized as offering “encouragement, wise counsel, unflagging support, and empowerment.”¹ A tall order for a hymnwriter, but perhaps one to be revisited. This compilation of “Hymnic Anniversaries” afforded many such opportunities for reflection and exploration, and it is my hope that the same will be true for readers of this article.

1966

Chronology

Pakistan and India signed a treaty resolving their dispute over Kashmir. Indira Gandhi became Indian prime minister. In China, Mao Zedong emerged from semi-retirement to denounce a “bureaucratic class” seen as oppressing workers and peasants. The Vatican abolished the *Index Librorum Prohibitorum* (index of banned books). Beatle John Lennon contended that “We are more popular than Jesus.”

Canada’s Prime Minister was Lester Pearson. The National Medical Care Act was passed by the House of Commons. The first all-Canadian space project launched instruments to study the aurora borealis and the upper atmosphere. Canadians opposed to the war in Vietnam demonstrated on Ottawa’s Parliament Hill. Montreal’s subway system opened for passengers; its three lines connected 26 stations decorated with public art. The Canadian Presbyterian Church voted to ordain women. Bobby Hull became the first player to finish a National Hockey League season with 50 goals, scoring 54 for the Chicago Blackhawks.

Lyndon B. Johnson was president of the United States. Changes in the military draft fueled opposition to the Vietnam War, as the total number of U.S. troops

in Vietnam reached 250,000. “Miranda Rights” were enumerated under due process provisions of the 14th Amendment by a landmark Supreme Court decision. Congress passed the Freedom of Information Act. Robert C. Weaver, the first African American to hold a cabinet post, became secretary of the Department of Housing and Urban Development. Edward Brooke was elected to the Senate from Massachusetts. The National Organization for Women (NOW) was formed. Summer brought rioting to 43 cities, including Chicago; Cleveland, Ohio; Atlanta; and San Francisco. Heard in speeches by both Adam Clayton Powell and Stokely Carmichael, the concept of Black Power (title of a Richard Wright book) gained traction. Potential beneficiaries were able to register for Medicare, beginning July 1st. *The Sound of Music* won the “Best Picture” Oscar. The Baltimore Orioles defeated the Los Angeles Dodgers in the World Series. U.S. unemployment was at 3.8%.

Hymnbooks and Collections

American Baptists and Disciples of Christ jointly published *Hymns and Songs of the Spirit*.

A new *Methodist Hymnal*, the first since 1935, was introduced.

Catholic congregations were offered both the *Catholic Hymnal and Service Book* and the *Book of Catholic Worship*.

The Canadian Interfaith Conference, formed to promote the participation of churches and synagogues in national centennial celebrations, published a pamphlet of *Hymns for Congregations*.

The 20th Century Church Light Music Group published *Twenty-One Hymn Tunes*, edited by Paul Appleford. E. Paul Coupland brought out *More for Swinging Places: a Further Nine Hymn Tunes in Modern Rhythmic Style*.

Hymns

All who love and serve your city

Erik Routley (1917-1982)

Amid the fears that oppress our day

Margaret A. Clarkson (1915-2008)

Come, all Christians, be committed

Eva B. Lloyd (1912-2006)

Come, come, ye saints
Avis B. Christiansen (adapter) (1895-1985)

Come Sunday / ELLINGTON
Duke Ellington (1899-1974)

Crown with love, God, this glad day
Ian M. Fraser (b. 1917)

Faith for thy service Mrs. L. H. Figh, Jr.

Father, help your people
Fred Kaan (1929-2009)

Forgive our sins as we forgive
Rosamond E. Herklots (1905-1987)

I want to walk as a child of the light / HOUSTON
Kathleen Thomerson (b. 1934)

In the beginning Hanna Lam (b. 1928)

Jesus is Lord of all / LORDSHIP OF CHRIST
LeRoy McClard (b. 1926)

The King of glory comes
Willard F. Jabusch (b. 1930)

Lord, light my soul with holy flame
Robert E. Brickhouse

Midnight stars make bright the sky (trans.)
Mildred A. Wiant (1898-1998)

O Jesus Christ, our gracious king (trans.)
Ewald V. Nolte (1909-1991)

O Lord, how lovely Nolte

One race, one gospel, one task Clarkson

Our Father, whose creative love
Albert F. Bayly (1901-1984)

Our king and our sovereign
George P. Simmonds (1890-1991)

Pudesse contar toda a Glória
Sebastião Angélico de Souza

Savior, help us to proclaim
Joseph Franklin Green (1924-2013)

Se sofrimentos eu causei, Senhor (trans.)
Umberto Cantoni (b. 1929)

See all the earth is God's (refrain) Jabusch

The sending, Lord, springs
William J. Danker (1914-2001)

Senhor, se em meu caminho
Manoel da Silveira Porto Filho (1908-1997)

Shepherd of love / SHEPHERD OF LOVE
John W. Peterson (1921-2006)

Take our bread / TAKE OUR BREAD
Joe Wise (b. 1939)

The vision of a dying world
Anne Ortlund (1923-2013)

We are one in the Spirit
Peter Scholtes (1938-2009)

We meet you, O Christ Kaan

Whatsoever you do to the least / WHATSOEVER YOU DO
Jabusch

Yesterday He died for me /
YESTERDAY, TODAY AND TOMORROW
Jack Wyrzten (1913-1996)

BURROUGHS Bob Burroughs (b. 1937)

IN HET BEGIN
Willem (Wim) ter Burg (1914-1995)

Composers' and Authors' Anniversaries

Aycock, Jarrette E. (1890-1966)
When our Lord returns to take us

Bagby, Frances Adams (1892-1966)
Salvador, nós te adoramos (trans.)

Binder, A.W. (1895-1966)
SABBATH, AYL NORA ALEELAH

Boeke, Kees (1884-1966)
Father, behold us gathered here

Braley, Berton (1882-1966)
Lord, we come with hearts aflame

Chubb, Frederick (1885-1966)
Blessed are the poor in spirit

Conte, Paolo (1890-1966) REDENTORE

Day, George Henry (1883-1966)
GENEVA, DECISION, EDSALL

Dunkerley, Roderic (1884-1966)
Dear Father, whom we cannot see

Goldsworthy, W. A. (1878-1966) BOUWERIE

John Heap of Birds (1894-1966)
Jesus A Nahetotaetanome

Kramer, Edgar D. (1887-1966)
His was no regal splendor

Miller, Rhea F. (1894-1966)
I'd rather have Jesus

Pearce, Almeda J. (1893-1966)
When he shall come resplendent in his glory

Reitz, Albert S. (1879-1966)
Teach me to pray, Lord

Schroll, Eleanor A. (1878-1966)
There's a garden where Jesus is waiting

Shortt, John Purser (1894-1966)
MONMOHENOCK

Silvester, Frederick (1901-1966)
BRIGHTLY GLEAMS

Weaving, Thomas H. (1881-1966)
NONGENARY

Weigle, Charles F. (1871-1966)
I would love to tell you what I think of Jesus

Wilson, Steuart (1889-1966)
 Praise we the Lord who made all beauty

Yang, Chia-jen (1912-1966)
 SHANG SHOU, SI-SHI

Yang, Ching-chiu (1912-1966)
 Midnight stars make bright the sky

b. 1966

Chua, Daniel K. L.
 Clemens, James E.
 Gravdal, Vilhelm
 Hudson, Bob
 Johnson, Stephen R.
 Mickus, Kelly Dobbs
 Scheer, Greg
 Vesper, Stefan
 Weed, Thurlow
 Wright, David

1916

Chronology

The Great War continued in Europe with the Battles of Verdun and the Somme, costing a reported 1,700,000 lives. In May Germany agreed to warn merchant ships of impending U-Boot attacks and not to target passenger vessels (the Sussex pledge). British troops quashed Ireland's Easter Rebellion.

Robert Borden (1854-1937) served as Canada's Prime Minister. A February fire destroyed Parliament's Centre Block, including the House of Commons, Senate, and Peace Tower. As Canadian forces sustained heavy casualties on European battlefields, the war placed considerable strain on the Dominion's finances. A 25% tax on war profits was imposed by Parliament. Prohibition became the law in Saskatchewan, Alberta, Manitoba, Ontario, and Nova Scotia. Manitoba extended the franchise to women – the first province to do so. The Canada-U.S. Migratory Birds Conservation Act was proposed to end overhunting of migrating fowl. 51,701 immigrants entered Canada from the United States.

Woodrow Wilson (1856-1924), son of a Presbyterian minister, was President of the United States. Jeanette Rankin, the first woman to serve in the U.S. Congress, was elected by Montana voters. The National Park Service Organic Act of 1916 created a system which now covers more than 84 million acres. The Great Migration began, eventually bringing six to seven million African Americans from the South to the North. Babe Ruth pitched 14 innings in Game 2 of the World Series, in which the Boston Red Sox defeated the Brooklyn Robins. Mary Pickford, Douglas Fairbanks, Charlie Chaplin, and Harold Lloyd entertained cinema audiences, who paid two dollars for the best seats.

Hymnbooks and Collections

Advent Songs: a revision of old hymns to meet modern needs, collected and revised by Simon N. Patten.

A comprehensive *Manual of Catholic Hymns*, compiled and arranged by Revs. Barnabas Dieringer (organist and professor of music, Latin, and German at Milwaukee's St. Francis Seminary) and Joseph J. Pierron (graduate of the Ratisbon Royal School of Church Music and pastor of St. Patrick's Church, Lodi, Wisconsin) was published in New York by Benziger.

Special collections such as the *Montreat Hymns: Psalms and Gospel Songs*, compiled by Charles M. Alexander for the Mountain Retreat Association were very popular.

The New Canadian Hymnal: A collection of hymns and music for Sunday schools, young people's societies, prayer & praise meetings, family circles was published by William Briggs, an arm of the Methodist Book and Publishing House.

An *Order of Divine Service and Hymns* was published for the use of the Canadian Expeditionary Force.

Hymns

We celebrate the centennial of two hymns which were direct responses to World War I. Clifford Bax's "Turn back, O man, forswear thy foolish ways" called for an awakening from the haunted sleep costing so many lives and ended with the still-relevant hope that, "Earth shall be fair, and all her folk be one!" In the same year Hubert Parry was asked to provide a tune for William Blake's text, "And did those feet in ancient time walk upon England's mountains green?" The result was JERUSALEM, first heard at a Fight for Right Movement meeting, later adopted by both the British women's suffrage movement and the Women's Institute.²

A Christian home Barbara B. Hart (b. 1916)

God of love and truth and beauty

Timothy Rees (1874-1939)

God of our life, through all the circling years

Hugh T. Kerr (1871-1950)

I know of a name

Jean Perry (1865-1935)

In our day of thanksgiving

W.H. Draper (1855-1933)

Jesus has lifted me

Avis B. Christiansen (1895-1985)

Lamb of God unblemished

Hywel Elfed Lewis (1860-1953)

Lord of light, whose name outshineth Lewis

O come, O come, Emmanuel

Henry Sloane Coffin (1877-1954) (st. 5)

Oh, I want to see him/OH, I WANT TO SEE HIM

Rufus Henry Cornelius (1872-1933)

(words and music)

Since the fullness of His love came in
Eliza E. Hewitt (1851-1920)

To thee, O God, our hearts we raise
Henry Dixon-Wright (1870-1916)

Turn back, O man, forswear thy foolish ways
Clifford Bax (1886-1962)

AIRLIE; CRUCIFER; HOSANNA IN EXCELSIS
Sydney H. Nicholson (1875-1947)

BARANQUILLA
George E. Oliver (1855-1941)

BATTLE CRY Alan Gray (1855-1935)

BLAENWERN
William P. Rowlands (1860-1937)³

CREDO DOMINE
Charles H. Lloyd (1849-1919)

DEVOTION James A. Johnson

EMAIN MACHA Charles Wood (1866-1926)

GLOVERNIA Alfred H. Brewer (1865-1928)

JERUSALEM C. H. H. Parry (1848-1918)

KING ALFRED A. E. Redhead (1855-1937)

OPTIMISM Frank S. Hunnewell (1860-fl.1918)

SÉRA HELGI *Ínlenskt Söngvasafn*

FITZROY; ST. BASIL THE GREAT
Charles Villiers Stanford (1852-1924)

ST. DAVID Rhys Thomas (1867-1932)

ST. WULSTAN Ivor Atkins (1869-1953)

STONYPATH Charles MacPherson (1870-1927)

THAT BEAUTIFUL NAME Mabel J. Camp (1871-1937)

Composers' and Authors' Anniversaries

“To thee, O God, our hearts we raise,” a text by Royal Navy Chaplain, Henry Dixon-Wright (b. 1870), appeared in the 1916 revised *Congregational Hymnary*, the year in which he perished aboard the HMS *Barham* in the Battle of Jutland (May 31-June 1).

d. 1916

Butler, Mary (1841-1916)
Looking upward every day

Martin, George C. (1844-1916)
ALL HALLOWS; HOLY FAITH; ST. HELEN

Messiter, Arthur H. (1834-1916) MARION

Newell, Ebenezer Josiah (1853-1916)
We praise thy name, all holy Lord

Parker, James Cutler Dunn (1828-1916)
GOD HATH SENT HIS ANGELS

Stokes, Walter (1847-1916) RAVENDALE

Thorne, Edward H. (1834-1916) IRA JUSTA; ST. ANDREW

b. 1916

Bixler, Beatrice Bush (1916-2013)
Along the shores of Galilee

Eddison, John (1916-2011)
Father, although I cannot see

Heath, Edward (1916-2005)
The Joys of Christmas (selector)

Hewlett, Michael Edward (1916-2000)
Once on a mountain-top

Mieir, Audrey (1916-1996)
His name is wonderful / MIEIR

Munson, Kenneth (1916-1988)
COLE; SALVATION (harm.)

Smith, Alfred B. (1916-2001)
Surely goodness and mercy / GOODNESS
(words and music)

Spannaus, Olive W. (b. 1916)
Lord of all nations, grant me grace

Spears, John Edward (b. 1916)
In thy Pentecostal splendor

1866

Chronology

Queen Victoria ruled in Great Britain. Prussia attacked Austria and won a decisive victory at Königgratz. The Treaty of Prague ended their Seven Weeks War, with Prussia annexing several important regions of modern Germany. Gregor Mendel published the results of his experiments on heredity and Alfred Nobel invented dynamite. Brahms composed his *German Requiem* and Dostoyevsky published *Crime and Punishment*.

U.S. President Andrew Johnson declared the official end of the Civil War. African Americans were granted citizenship by the Civil Rights Bill of 1866. The 1,686-mile-long Atlantic Cable was completed, making transatlantic telegraph communication possible. Charles Elmer Hires, America's first soft drink millionaire, began marketing his version of root beer. Jesse and Frank James are thought to have launched their criminal careers, as well as daylight, peacetime bank robberies, in an assault on a Liberty, Missouri, savings association netting \$60,000.

Canada's confederation debates continued, with New Brunswick and Nova Scotia shifting in favor. By year's end the name Dominion of Canada had been suggested at a London meeting between British authorities and sixteen "Fathers of Confederation." Vancouver Island became part of British Columbia. The short-lived Great Eldorado Gold Rush resulted from the discovery of gold on Richardson's farm in Madoc Township, Ontario. Six hundred U.S. Fenians, an Irish republican organization, occupied Fort Erie, seeking to liberate Canada from British domination, and were soon expelled.

Hymnbooks and Collections

George F. Root edited *Chapel Gems for Sunday School*, introducing “Ring the bells of heaven, there is joy today,” as well as “When He cometh, when He cometh.” Both had texts by William Orcutt Cushing and melodies by Root.

The *Congregational Cottage Hymn Book* contained a selection of 120 hymns taken from the 1859 denominational hymnal.

The *Hymnal of the Presbyterian Church* contained music along with text for the first time in the denomination’s history.

John Horden’s *Hymns translated into the Saulteux language* [dialect of Chippewa], for use of the Saulteux Indians in the Moose District, North-west America was published in London.

The last known edition of Tate and Brady’s *New Version of the Psalms of David* appeared.

Our Own Hymn-Book was compiled by Charles Haddon Spurgeon for the use of British Baptists.

Recueil de Psaumes et Cantiques was issued for the use of Switzerland’s French-speaking reformed congregations.

The Sabbath School Melodist: A collection of hymns and tunes designed for the Sabbath school and the home (Boston, 1866) was compiled by John G. Adams for Unitarians.

Philip Phillips published *The Singing Pilgrim, or, Pilgrim’s Progress Illustrated in Song: For the Sabbath School, Church and Family* in New York, after losing his publishing business and music store in a devastating Cincinnati fire.

Hymns

Alleluia! Sing to Jesus!

William C. Dix (1837-1898)

Amidst us our Beloved stands

Charles H. Spurgeon (1834-1892)

The church’s one foundation

Samuel J. Stone (1839-1900)

Come, O come, thou quickening spirit

Charles W. Schaeffer (trans.) (1813-1896)

The dawn of God’s dear Sabbath

Ada Cambridge Cross (1844-1926)

Draw nigh to thy Jerusalem

Horatio Nelson (1823-1913)

Evensong is hushed in silence

John Purchas (1823-1872)

Father of life, confessing S. F. Jones (1826-1895)

Fill thou my life, O Lord my God

Horatius Bonar (1808-1889)

Heal me, O my Saviour, heal

Godfrey Thring (1823-1903)

I bind unto myself this day

Whitley Stokes (trans.) (1830-1909)

I hunger and I thirst

John S. B. Monsell (1811-1875)

I love to tell the story Kate Hankey (1834-1911)

Immortal love, forever full

John G. Whittier (1807-1892)

I’ve found a friend, O such a friend!

James G. Small (1817-1888)

Lord, her watch thy church is keeping

Henry Downton (1818-1885)

Lord, I was blind! I could not see

William T. Matson (1833-1899)

Lord, not despairingly Bonar

Mysterious presence, source of all

Seth Curtis Beach (1837-1932)

O Jesus, I have promised

John E. Bode (1816-1874)

O love divine and golden Monsell

Once, only once, and once for all

William Bright (1824-1901)

Praise to the Holiest in the height

J.H. Newman (1801-1890)

Saviour, again to thy dear name we raise

John Ellerton (1826-1893)

Saviour, blessed Saviour Thring

Sing to the Lord of harvest Monsell

Sweetly the holy hymn Spurgeon

Teach me, O Lord, thy holy way Matson

Tell me the old, old story Hankey

Thine arm, O Lord, in days of old

Edward H. Plumptre (1821-1891)

Through good report and evil, Lord Bonar

Upward where the stars are burning Bonar

Weary of earth, and laden with my sin Stone

When the weary, seeking rest Bonar

When the world is brightest

Lawrence Tuttielt (1825-1897)

Who is he, in yonder stall

Benjamin R. Hanby (1833-1867)

BENTLEY John P. Hullah (1812-1884)

CLARION

Edward F. Rimbault (1816-1876)

HEATHLANDS; JAMISON Henry Smart (1813-1879)

HESPERUS Henry Baker (1835-1910)

JERUSALEM (Staniforth)

T. Worsley Staniforth (1845-1909)

JEWELS George F. Root (1820-1895)

KEDRON (Spratt) Ann B. Spratt (b. 1829)

LEBBAEUS W.H. Hoyte (1844-1917)

MORNING HYMN

Elizabeth Ball Curteis (b. 1840)

O TO BE LIKE THEE!

William J. Kirkpatrick (1838-1921)

REGENT SQUARE Henry Smart (1813-1879)

RIVAULX; ST. AGNES

John B. Dykes (1823-1876)

ST. ANDREW; ST. FABIAN

Joseph Barnby (1838-1896)

ST. MONICA

Fanny Arthur Robinson (1831-1879)

SHALL WE MEET? Elihu S. Rice (1827-1912)

WHO IS HE Benjamin R. Hanby (1833-1867)

Composers' and Authors' Anniversaries

John Mason Neale (1818-1866), a Church of England clergyman, wrote or translated more than 300 hymns, in addition to founding the Sisters of St. Margaret, an Anglican religious order of women. Among the Neale texts familiar to 21st-century singers are:

All glory, laud and honour
Come ye faithful, raise the strain
Good King Wenceslas
Jerusalem the golden
O come, O come, Emmanuel
Of the Father's love begotten

d. 1866

Bunting, William M. (1805-1866)

O God, how often hath thine ear

Burgess, George (1809-1866)

The harvest dawn is near

Campbell, Alexander (1788-1866)

There is a land of pleasure

Cassel, C. G. (1788-1866)

Ack, att i synd vi slumre bort

Cobb, Sylvanus (1798-1866)

Great God, before thy throne we bow

Collier, Mary Ann (1810-1866)

The sun that lights yon broad blue sky

Cotton, G. E. L. (1813-1866)

We thank thee, Lord, for this fair earth

Cummings, Jeremiah (1814-1866)

Christ is risen from the dead

Dibdin, H. E. (1813-1866) MORNINGSIDE

Gilbert, Ann Taylor (1782-1866)

Great God, and wilt thou condescend

Glennig, Charles Grant (1788-1866)

When, streaming from the eastern skies

Greville, R. K. (1794-1866)

Transient as the hues of morning

Jackson, William (1815-1866) EVENING HYMN

Keble, John (1792-1866)

Sun of my soul, Thou Saviour dear

Pierpont, John (1785-1866)

O thou, O whom in ancient time

Pise, C. C. (1802-1866)

Let the deep organ swell the lay

Thompson, Wilson (1788-1866)

Now from the east and west and south

Timm, Hermann Andreas (1800-1866)

Abide with me, my Savior blest (trans. Aaberg)

Wexels, Wilhelm Andreas (1797-1866)

O happy day, when we shall stand

b. 1866

Akers, Lizzie (1866-1953)

Weary, burdened wanderer

Aldrich, Anne Reeve (1866-1892)

He hath not guessed Christ's agony

Barstow, Henry Hayden (1866-1944)

The Son of Man goes forth today

Bode, Arnold G. H. (1866-1952) LARAMIE

Borland, John E. (1866-1937) CARLINGWARK

Brauer, Alfred E. G. (1866-1949)

Praise the Almighty, my soul, adore him

Brueckner, Herman H. M. (1866-1942)

Take thou my hand, O Father

Burleigh, Harry T. (1866-1949)

ALSTON; McKEE (arr.)

Butts, Benjamin Franklin (1866-1935)

THERE'S ONE ABOVE ALL EARTHLY FRIENDS

Campos, Antônio Ferreira de (1866-1950)

Terás vida em olhar pra Jesus (trans.)

Chisholm, Thomas O. (1866-1960)

Great is Thy faithfulness

Davis, Ozora S. (1866-1931)

At length there dawns the glorious day

Davis, Robert F. (1866-1937)

Of the Father's love begotten (trans.)

Dennis, John Wesley (1866-1947)

When Jesus calls me to come home

Evans, W. J. (1866-1947) RHYS

Flint, Annie Johnson (1866-1932)

God hath not promised skies always blue

Gillman, Frederick J. (1866-1949)

God send us men, whose aim 'twill be

Hall, J. Lincoln (1866-1930) MY SAVIOR CARES

Hannan, Frederick Watson (1866-1929)
We are loyal comrades

Hildebrand, Ephraim Timothy (1866-1931)
I am thinking tonight of a faraway home

Jackson, George (1866-1893)
I want, dear Lord, a heart that's pure

Kingham, Millicent Douglas (1866-1927) BENSON

Kitching, Theodore H. (1866-1930)
How wonderful it is to walk with God

Kramer, Leon M. (1866-1943) VAYE'ETHAYU

Kvamme, Kristen (1866-1938)
Jesus, sway my thoughts
Praise to Thee and adoration (trans.)

Leyda, Ida F. (1866-1943)
In the early morning, dark shadows stay

Martin, Civilla Durfee (1866-1948)
God will take care of you
His eye is on the sparrow

Mason, Charles H. (1866-1961)
My soul loves Jesus

McAfee, Cleland Boyd (1866-1944)
Near to the heart of God

Nesbitt, Ada Garnett (1866-1931)
I have a home that is fairer than day

Nicholson, Meredith (1866-1947)
From Bethlehem to Calvary

Perkins, Emily Swan (1866-1941) LAUFER
Thou art, O God, the God of might

Pettman, Charles E. (1866-1943)
GABRIEL'S MESSAGE (arr.) and LOVE INCARNATE

Protheroe, Daniel (1866-1934)
Rhagluniaeth fawr y nef (trans.)

Roberts, L. J. (1866-1931)
BYDD CANU YN Y NEFOEDD

Rowe, Frederick Louis (1866-1947)
Arouse, ye Christians, stand united

Ryley, C. G. E. (1866-1947)
EAST PECKHAM; SARRATT

Schumacher, Bernhard (1866-1978)
Let children hear the mighty deeds (st. 4)

Staley, M. Victor (b. 1866)
Some day 'twill all be over

Urseth, Hans Andreas (1866-1909)
Alone with thee, O Lord

Vandersloot, Frederick W. (1866-1931)
Keep on praying to God on high

Veatch, Andrew Allen (1866-1951)
This world is fair, this life is sweet

Webster, George O. (1866-1942)
I need Jesus, my need I now confess

Wendell, Claus August (1866-1950)
Search me, God, and know my heart

Williams, T. R. (1866-1922) BRWYNNOG

Wood, Charles (1866-1926) CAMBRIDGE; RANGOON

1816

Chronology

The failure of the Irish potato crop caused serious famine. Protests and emigration became common throughout Britain because of widespread economic distress. The United Provinces of La Plata, now Argentina, declared independence from Spain. St. Kitts, Nevis, and Anguilla became part of the British Virgin Islands. René Laënnec, a French doctor, invented the stethoscope, and Dietrich Nikolaus Winkel, a Dutch musician, the metronome. Rossini's *Barber of Seville* premiered in Rome.

Gordon Drummond served as Governor-General and Administrator of Canada, the first North American-born official to do so. The Parliament of Upper Canada met for discussions which included the establishment of common schools and a parliamentary library. Competition between the Hudson's Bay and North West Companies led to conflict in Assiniboia (parts of the Red River and Assiniboine River valleys near Winnipeg). The first steamer on the Great Lakes, the *Frontenac*, was built to transport passengers across Lake Ontario between Prescott and York (now Toronto).

James Madison served as U.S. President. Indiana became the nineteenth state. The first U.S. railroad charter was granted by the New Jersey State legislature to John Stevens. Richard Allen (1760-1831) founded the African Methodist Episcopal Church, serving as the denomination's first bishop. John Pickering published his *Vocabulary, or Collection of Words and Phrases which have been Supposed to be Peculiar to the United States*, an early attempt to document a distinctive idiom.

Hymnals and Collections

James O'Kelly (1735-1826) compiled *Hymns and Spiritual Songs, Designed for the Use of Christians* for the use of the Christian Church (founded 1794), formerly the Republican Methodist Church.

Hymns for Sunday School Teachers, the first Sunday School hymnal in the United States, appeared under the auspices of the Female Union Society for the Promotion of Sabbath Schools.

Stephen Humbert's *Union Harmony*, often described as the first English tune-book published in Canada, appeared in St. John, New Brunswick.

Ananias Davisson (1780-1857) brought out his *Kentucky Harmony*, which included a number of tunes still in use today: BOURBON, CONSOLATION (MORNING

SONG), CRUCIFIXION, DETROIT, GOLDEN HILL, KEDRON, SALVATION, and VERNON. Timothy Flint's *Columbian Harmonist*, appeared in Cincinnati. Jacob Eckhard published his *Choral-book*, containing psalms, hymns, anthems, and chants in Boston.

Joseph Funk's (1778-1862) *Die allgemein nützliche Choral-Music*, for German-speaking congregations, primarily contained chorales, along with four tunes from *Kentucky Harmony*.

Hymns

1816 saw the appearance of two of the best-known Christmas hymns: "Angels, from the realms of glory" and "Stille Nacht! heilige Nacht!/Silent Night." "Angels, from the realms of glory" was written by newspaperman James Montgomery, son of a Moravian minister. It appeared under the title "Nativity" in the Christmas Eve *Sheffield Iris*, which was edited by Montgomery. It was revised and reprinted in the *Christian Psalmist* (1825), another Montgomery publication. The original German text of "Silent night" came from the pen of Joseph Mohr, a young Catholic priest and former Salzburg cathedral chorister, while serving the parish at Mariapfarr. It was first sung two years later when the organist at Oberndorf, Franz Gruber, supplied the melody still heard today.

Almighty God! Thy word is cast

John Cawood (1775-1852)

Angels, from the realms of glory

James Montgomery (1771-1854)

Come, ye disconsolate

Thomas Moore (1779-1852) (st. 1-2)

Command thy blessing from above Montgomery

In flowing measures worthily to sing

John David Chambers (1805-1893) (trans.)

O Thou who driest the mourner's tear Moore

Stille Nacht! heilige Nacht!/Silent night

Joseph Mohr (1792-1848)

When spring unlocks the flowers

Reginald Heber (1783-1826)

AUCH JETZT MACHT GOTT

J. F.W. Koch's *Choralbuch*

HEAVENLY FLIGHT Nahum Mitchell

PRIMROSE *Kentucky Harmony*

SALVATION

Kentucky Harmony (attributed to Boyd)

TENDER THOUGHT *Kentucky Harmony*

Composers' and Authors' Anniversaries

b. 1816

William Batchelder Bradbury (d. 1868) was born in York, Maine, moved to Boston as a teenager, and studied with Lowell Mason. Bradbury compiled more than fifty tune books, working with a number of collaborators, including Thomas Hastings and George F. Root. Among his more than 900 compositions are some of the most popular American hymn tunes:

HE LEADETH ME

JESUS LOVES ME

JUST AS I AM

SHEPHERD (OR BRADBURY)

SWEET HOUR

d. 1816

Brun, Johan Nordahl (1745-1816)

How blest are they who hear God's word

Goode, William (1762-1816)

Crown his head with endless blessing

Harington, Henry (1727-1816) HARINGTON

Paisiello, Giovanni (1741-1816) VIGIL

Scholinus, F. K. L. (1772-1816) MAMRE

Strong, Nathan (1748-1816)

Almighty Sovereign of the skies;

Swell the anthem, raise the song⁴

Webbe, Samuel (1740-1816)

MELCOMBE; BENEVENTO

b. 1816

Akerman, Lucy E. (1816-1874)

Nothing but leaves

Allen, Oswald (1816-1878)

Today thy mercy calls us

Bennett, William Sterndale (1816-1875)

BOULCOTE; RUSSELL PLACE

Bode, John Ernest (1816-1874)

O Jesus, I have promised

Cox, Christopher C. (1816-1882)

Silently the shades of evening

Darling, Thomas (1816-1893)

Shepherd of thy little flock

Elvey, George J. (1816-1893)

DIADEMATA; ST. GEORGE

Hall, Christopher Newman (1816-1902)

Friend of sinners, Lord of glory

Haslock, Mary (1816-1892)

Christian, work for Jesus

Hopper, Edward (1816-1888)

Jesus, Savior, pilot me

March, Daniel (1816-1909)
 Hard, the voice of Jesus crying

Pennefather, William (1816-1873)
 Jesus stand among us

Phelps, Sylvanus Dryden (1816-1895)
 Savior, thy dying love

Richardson, John J. (1816-1879)
 ST. BERNARD; TICHEFIELD

Rimbault, Edward F. (1816-1876)
 I need thee, precious Jesus

Rosenius, Carl O. (1816-1868)
 I have a friend so patient

Ryle, John C. (1816-1900)
 No gospel like this feast

Schultes, Wilhelm A.F. (1816-1879)
 LAMBETH; REQUIEM

Smith, Joseph Denham (1816-1889)
 Jesus Christ is passing by

Sturm, Julius Carl Reinhold (1816-1896)
 Pain's furnace-heat within me quivers/God's anvil

Walker, Mary Jane (1816-1878)
 Jesus, I will trust thee

Watson, George D. (1816-1898)
 I hear my dying Savior say

Watson, James (1816-1880) HOLYROOD

Westall, John (1816-1890)
 O how shall I keep my Christmas

1766

Chronology

Freedom of worship was granted to Russians by Catherine the Great. Austria's Hapsburg monarchs created the Prater, the oldest amusement park in the world, for the leisure enjoyment of their Viennese subjects. The British East India Company gained control of Madras and the Northern Circars provinces. Emanuel Swedenborg, Swedish scientist and philosopher, published *The Apocalypse Revealed*. Hydrogen was identified by Henry Cavendish, a British scientist. English printmaker and publisher John Spilsbury introduced the jigsaw puzzle, originally an educational toy to teach geography.

Jean-Olivier Briand, newly appointed Bishop of Quebec, was required to take an oath of loyalty to England's George III prior to assuming his post. Quebec's Gov. James Murray was ordered back to London and temporarily replaced by Guy Carleton. The *Nova Scotia Gazette* began publication.

The British Parliament repealed the Stamp Act (1765) and weakened the Sugar Act (1764), while affirming its legislative authority over the American colonies with passage of the Declaratory Act. The Massachusetts

assembly voted to compensate victims of the Stamp Act riots but pardoned the rioters. In Charleston, South Carolina, a group of slaves, inspired by resistance to the Stamp Act, marched through town shouting, "Liberty!" Queen's College in New Jersey (Rutgers University), affiliated with the Dutch Reformed Church, was granted a charter. Student demonstrations forced the resignation of Yale's president, Thomas Clap. The Philadelphia Medical Society was established by John Morgan. George Alsop published *A Character of the Province of Maryland*.

Hymnbooks and Collections

The *Neues Gesangbuch oder Sammlung der besten geistlichen Lieder und Gesänge zum Gebrauche bey dem öffentlichen Gottesdienste* appeared in Leipzig. Edited by Georg Joachim Zollikofer, it included some of his own hymns, as well as those of Christian Fürchtegott Gellert and other writers of the era.

Johann Adolf Schlegel brought out his *Sammlung geistlicher Gesänge zur Beförderung der Erbauung* in Leipzig.

Thomas Maxfield's *Collection of Psalms and Hymns Extracted from Various Authors* was printed in London.

John Wainwright included 23 of his own tunes in his *Collection of Psalm Tunes, Anthems, Hymns and Chants*.

Pennsylvania's Ephrata Cloister published the *Paradisches Wunderspiel* containing 725 hymns.

The Newport Collection, *Hymns and Spiritual Songs, Collected from the Works of Several Authors*, was published for Baptists.

Hymns

Laß mich, O Herr, in allen Dingen
 Georg Joachim Zollikofer (1730-1788)

Nimm hin den Dank für deine Liebe Zollikofer

Wie herrlich strahlt der Morgenstern/
 How brightly beams the morning star⁵
 Johann Adolf Schlegel (1721-1793)

Composers' and Authors' Anniversaries

d. 1766

Dober, Johann Leonhard (1706-1766)
 Christ's love invites us

Tollmann, Gottfried (1680-1766)
 Die Ernt' ist nun zu Ende/The harvest is now Over

b. 1766

Callcott, John Wall (1766-1821)
 CALLCOTT (CALCOTT)

Griswold, Alexander V. (1766-1843)
 Holy Father, great Creator

Kent, John (1766-1843)
 'Tis the church triumphant singing

Kreutzer, Rudolphe (1766-1831) CAPELLO
 Pearce, Samuel (1766-1799) In the floods of tribulation
 Wesley, Samuel (1766-1837) DONCASTER; RIDGE
 Williams, Robert (1766-1850)
 Mae'r gwaed a redodd ar y groes
 (Robert ap Gwilym Ddu)
 Wilson, Hugh (1766-1784)
 AVON; BALLERMA; LUCAS; MARTYRDOM

1716 Chronology

The Holy Roman Emperor allied himself with Venice and declared war on the Ottoman Empire. Austrian forces under Prince Eugène of Savoy liberated the last Ottoman possession in Hungary. Tsarevich Alexey Petrovich, son of Peter the Great, fled his father's despotism and sought political asylum in Austria. Scottish exile John Law established the French Banque Générale. German philosopher and mathematician Gottfried Leibniz died in Hanover. The first Italian newspaper, *Diario di Roma*, began publication. François Couperin published *L'Art de toucher le clavecin/The Art of Playing the Harpsichord*.

Philippe de Rigaud de Vaudreuil (ca. 1643-1725), governor general of New France, warned French rulers of disastrous consequences for the European balance of power, should the English gain control of North America. Cadillac (1658-1730) lost his governorship of Louisiana (an immense area of what is now the southeastern United States) and was replaced by Bienville (1680-1768). At Grand Pré and Beaubassin, Acadians refused to swear allegiance to George I of England. The Hudson's Bay Company maintained posts on the James and Hudson Bays and enjoyed a fur-trading monopoly.

Boston Light, the first lighthouse in the New World, began guiding ships into the harbor from its site on Brewster Island. A party led by Virginia Governor Alexander Spotswood crossed the Blue Ridge Mountains and reached the west bank of the Shenandoah River. The first theater in British North America was built in Williamsburg. James Wright (1716-1785), last Royal Governor of the Province of Georgia, was born in London. HMS *Friendship* and HMS *Good Speed* transported 135 Jacobites (supporters of the Stuart kings) to Maryland, where they were sold (for seven years of labor). The first African slaves arrived in Louisiana.

Hymnbooks and Collections

Johann Christoph Schwedler's *Die Lieder Moses und des Lammes/The Song of Moses and the Lamb* appeared in Bautzen, Germany.

London organist Philip Hart published his *Melodies Proper to be Sung to any Versions of the Psalms of David*. His collection was the first to attribute ST. JAMES ("Thou art the Way, to Thee alone") to Raphael Courteville (ca. 1673-ca. 1735).

Composers' and Authors' Anniversaries d. 1716

Engelbretsdatter, Dorothe (1634-1716)
 Daylight Fades and Dies Away

Herrmann, Zacharias (1643-1716)
 Was betrübst du dich, mein Herz

de Montfort, Louis Marie Grignon, St. (1673-1716)
 Dieu va deployer sa puissance

Neuss, Heinrich Georg (1654-1716)
 Ein reines Herz, Herr, schaff in mir

b. 1716

Berridge, John (1716-1793)
 Since Jesus freely did appear

Giardini, Felice (1716-1796) MOSCOW
 Heinrich, Ernst (1716-1778)
 Morgen soll es besser werden

Lauterbach, Johan Michael (1716-1787)
 Bow down, ye followers of the Lamb

Neisser, Friedrich Wenzel (1716-1777)
 Seligkeit in Ewigkeit

Pilder, Georg (1716-1793)
 Wenn wir in dulci jubilo

Ryhs, Morgan (1716-1779)
 Hosanna, Haleluwia, I'r Oen fu ar Galfaria

Zander, Johann Wilhelm (1716-1782)
 Heil'ger Kirchenfürste

1666 Chronology

Louis XIV declared war on England. The Great Fire destroyed much of medieval London. Scottish Covenanters revolted against harsh policies imposed on Presbyterians and were defeated at the Battle of Rullion Green. French forces defeated British settlers on the island of St Kitts in the West Indies, deporting large numbers of planters to other islands. Hungarian magnates sought the assistance of the Ottomans to remain independent of Hapsburg rule. Astronomer and Jesuit missionary Adam Schall von Bell, head of China's Imperial Board of Astronomy, died in Beijing. Shah Jahan (1628-58),

builder of the Taj Mahal, died in Agra, India.

René-Robert de la Salle (1643-1687), the first European to follow the Mississippi south to the Gulf of Mexico, settled in Montreal. Father Jacques Marquette (1637-1675), a Jesuit from La Rochelle, arrived in Quebec. Peace was reached with the Seneca and the Oneida people. Hostilities with the Mohawk people persisted. New France's first census documented 3,215 inhabitants, not counting soldiers and native peoples.

Hymnbooks and Collections

F*immtú Passíusálmur*, a collection of hymns on the Passion, was published by Hallgrím Pjetursson (1614-1674), widely regarded as Iceland's greatest sacred poet.

The Twelve Tunes of the Church of Scotland, Composed in Four Parts (Aberdeen) contained fourteen tunes to which the Psalms were sung: ABBEY, BON ACCORD, DUNFIRMLANE, DUKES, DUNDEE, ELGIN, ENGLISH, FRENCH, KINGS, LONDON, MARTYRS, OLD COMMON, PSALM 25, and STILT.

Hymns

Some twenty translations of Pjetursson's passion hymns have appeared in English-language hymnbooks. Two of the best-known are "Before the cock crew twice/ Peter þar sat í sal" and "I know that my redeemer lives/ Ég veit, minn ljúfur lifir," both trans. Pilcher.

Composers' and Authors' Anniversaries

d. 1666

Krieger, Adam (1634-1666)

Eins ist not! Ach Herr, dies eine
Nun sich der Tag geendet hat

Leib, Johannes (1591-1666)

Nun danket alle Gott für seine große Gnade

b. 1666

Arnold, Gottfried (1666-1714)

O Durchbrecher aller Bande, trans. as
Thou who breakest every chain
(Catherine Winkworth)
and Thou who breakest every fetter
(Emma Frances Bevan)

1616

Chronology

James I was on the English throne, while Louis XIII ruled France. Itinerant Christian mystic Antoinette Bourignon was born in Lille. Bourignon, who rejected all organized religion, achieved a large following in the Netherlands, France, England, and Scotland. The Roman Catholic Church declared Copernican belief in a heliocentric solar system to be heretical and erroneous in

faith. Galileo, whose observations had shown Copernicus to be correct, recanted when threatened with the Inquisition. Jesuits were expelled from China by the Ming court. Two of the world's great literary figures were lost with the deaths of William Shakespeare, in Stratford-upon-Avon, and Cervantes, in Madrid. Expelled from Frankfurt in an uprising led by Vincenz Fettmilch and the city's guilds in 1614, exiled Jews returned to Frankfurt in 1616 under the protection of the Holy Roman emperor. Edward Coke was forced to resign as chief justice of the King's Bench after contesting royal authority. One of the greatest commentators on English law, Coke's work became the chief source for Americans studying English legal principles. Richard Hakluyt (b. 1552), a Church of England priest, geographer, historian, and ardent promoter of the colonization of Virginia, died and was buried in Westminster Abbey. The first slave arrived in Bermuda.

Samuel de Champlain, an indefatigable explorer sometimes referred to as the "Father of New France," returned to Paris with a plan for the colonization and development of Quebec—a project embraced neither by Louis XIII nor by investors. In search of the Northwest Passage, William Baffin explored Baffin Bay. The Jamestown colony boasted a church, a courthouse, and a few brick houses. Pocahontas visited London and was received by King James I and Queen Anne. English adventurer Captain John Smith published his *Description of New England*.

Hymnbooks and Collections

The *Strassburger Kirchengesangbuch* was printed by Anton Bertram.

Composers' and Authors' Anniversaries

b. 1616

Bourignon, Antoinette (1616-1680)

Come, Savior, Jesus, from above

Frank, Peter (1616-1675) FANG DEIN WERK

Gryphius, Andreas (1616-1664)

All glories of this earth decay
In life's fair spring

Schwerin, Otto von (1616-1679)

Jesus, meine Zuversicht/Jesus Christ, my sure
defense, trans. Winkworth

1566

Chronology

James I (1567-1625), son of Mary Queen of Scots, was born in Edinburgh. The *annus mirabilis* ("year of miracles") began for Antwerp Calvinists and Lutherans, who were granted the right to preach within the city walls. Heinrich Bullinger combined Calvinism with Zwinglianism in the *Second Helvetic Confession*, which

won wide acceptance among Reformed churches. Archbishop Matthew Parker's *Book of Advertisements* prescribed Anglican clerical ritual and dress and alienated Puritans. John Hawkins returned from the New World, and introduced tobacco to Queen Elizabeth's court.⁶ The Ottoman sultan Suleiman I ("the Magnificent," b. 1520), who oversaw territorial gains in Europe and the Middle East, as well as major improvements in imperial administration, died near Szigetvár, Hungary. Pieter Brueghel the Elder painted *The Sermon of Saint John the Baptist and Peasant Wedding Dance*.

Hymnbooks and Collections

Kirchengeseng darinnen die Heubtarticke des Christlichen glaubens Kurtz gefasset und ausgelegt sind/Hymns in which the principal articles of Christian belief are briefly put down and set out (1566), edited by Petrus Herbertus (1530-1571), Michael Tham (d. 1571) and Jan Jelecky (also known as Johannes Geletzky, d. 1568) was published for German Bohemian Brethren.

Two psalters appeared in print: Jan Utenhove's *De Psalmen Davidis* (London, 1566) and Peter Datheen's (Petrus Dathenus) *De Psalmen Davids* (Heidelberg, 1566).

Hymns

"**M**it Freunden zart, zu dieser Fahrt" (MIT FREUDEN ZART), with a text and tune by Georg Vetter (1536-1599), appeared in the 1566 Bohemian Brethren hymnbook described above. It survives into the 21st century, in a translation by Martin H. Franzmann, "With high delight let us unite."⁷ Other hymns by Vetter include "Gloria in excelsis Deo/Ehre sey Gott in der Höhe," "Gross Wundertat, wuerket Gott" and "Von der Aufferstehung Christi."

"Jesu Kreuz, Leiden und Pein," "Preis Lob und Dank, sei Gott dem Herren," and "Die Nacht ist kommen" are all still sung by German-speaking Protestants. They are the work of Herbert/Herbertus, principal editor of the Bohemian Brethren 1566 hymnal, who contributed some ninety hymns to the collection. Translations of Herbert hymns also appear in late-20th-century English-language hymnals—"Now God be with us, for the night is closing" and "Faith is a living power from heaven" (trans. Winkworth). Other translations of hymns by Herbert from the 1566 collection include:

Father, thy name be praised/Preis Lob und Dank,
sei Gott dem Herren, trans. Winkworth
How good it is, how pleasant to behold/Schau wie
lieblich und gut
In faith we sing/Lasst uns mit Lust und Freud aus
Glauben singen, trans. Bevan
O Comforter, God, Holy Ghost/O höchster Trost,
heiliger Geist
O exalt and praise the Lord Praise God for ever/
Fürchtet Gott, O lieben Leut, trans. Foster

The word of God, which ne'er shall cease/
Des Herrn Wort bleibt in Ewigkeit, trans.
Kampmann

Michael Tham (d. 1571) contributed 28 hymns to the Bohemian Brethren hymnbook of 1566. Three later appeared in translation in the *Moravian Hymn Book* (1754).

O MENSCH SIEH, from the same Bohemian Brethren collection, has been published in English-language hymnals with John Greenleaf Whittier's text, "Forgive, O Lord, our severing ways."

Composers' and Authors' Anniversaries

Johannes Agricola (1494-1566), onetime associate of Martin Luther, wrote six hymns, including "Danckgesang für die berufung der Heyden zum Reich Christi" and the better-known "Ich ruf zu dir, Herr Jesu Christ/Lord, hear the voice of my complaint," trans. Winkworth.

Jan Utenhove (1520-1566), Calvinist reformer, published two collections of Psalms, *25 Psalmen end andere ghesanghen diemen in de Duytsche ghemeynte te Londen was ghebruyckende* (Emden, 1557) and *De Psalmen Davidis* (London, 1566). While his versions did not stand the test of time, they established psalm singing in Dutch congregations.

1516

Chronology

Erasmus published the first edition of his *Colloquia familiaria* (*Domestic Colloquies*), a series of conversations exemplifying humanist debate. The Concordat of Bologna resolved long-standing disputes concerning the power of the church in France. Argentina's Rio de la Plata was explored by Juan Diaz de Solis (1470-1516). Ottaviano Petrucci published Josquin des Prez's third book of masses. Thomas More's *Insula Utopiae* (*Island of Utopia*) was published, although an English translation would not appear until 1551. In Italy Michelangelo completed sculptures (*Dying Slave* and *Rebellious Slave*) possibly intended for the tomb of Pope Julius II. *Orlando Furioso*, a literary milestone of the Renaissance, was published by Ariosto. Ferdinand, King of Spain, died, as did painter Hieronymous Bosch (ca. 1450-1516). A daughter, Mary, was born to King Henry VIII and his wife, Catherine of Aragon.

Hymns

Cllichtoveus included a story about "All glory, laud and honor" in his *Elucidatorium ecclesiasticum* (Paris, 1516). He recounted that St. Theodulf or Theodulph (d. 821), bishop of Orleans, was exiled and imprisoned in Angers on the charge of conspiracy. The French king, Louis the Pious (778-840), passing the prison in a Palm

Sunday procession, supposedly heard Theodulf singing his hymn, was moved, and ordered his release. Although later scholars have dismissed this account, it has proven too popular to be forgotten.

1416

Hymns are included in the most celebrated medieval book of hours, *Très Riches Heures* of John of France, Duc de Berry (1340-1416).⁸ Among them are “O quam glorifica luce coruscas/O, with what glorious light thou shinest,” “Crucem pro nobis subiit/For our sake Jesus suffered the cross,” “Beata Christi passio sit nostra liberatio/May the blessed Passion of Christ be our deliverance,” and “Tu qui velatus facie fuisti sol justicie/Thou art the sun of justice.”

1266

Hymnwriter and theologian Thomas Aquinas (1225-1274) began his *Summa Theologiae*. Completed in 1273, it is widely considered the most important theological work of the Middle Ages. Although not a prolific hymnist, Aquinas is well represented in modern hymnals, with his “Come adore this wondrous presence/Tantum ergo Sacramentum,” trans. James J. Quinn; “Hail our Savior’s glorious Body/Pange lingua gloriosi,” trans. Quinn; “O saving victim/O salutaris,” trans. Edward Caswall; and “Humbly I adore Thee, Verity unseen/Adoro te devote, latens Deitas,” trans. based on Neale.

1066

William I (“the Conqueror”) was crowned King of England, retaining the *Laudes Regiae* of his Anglo-Saxon predecessors. These ceremonial hymns invoked divine favor for the monarch and the Christian community (“Victory and long life to the most serene William, crowned by God!”).

816

816 is sometimes given as the year of the birth of St. Joseph the Hymnographer (ca. 812-818-ca. 886), the most prolific hymn writer in Byzantine tradition, with some 466 works to his credit.

Twenty centuries of hymn texts, tunes, and compilations show the continuing currency of the sentiments expressed by Nathan Strong in the eighteenth century. In gratitude we join our voices with his:

Swell the anthem, raise the song;
Praises to our God belong.
Saints and angels join to sing
Glory to the heav’nly King.
Hark, the voice of nature sings
Praises to the King of kings.
Let us join the choral song
And the grateful notes prolong.

Notes

¹“Spiritual Gifts: Exhortation.” Christian Living: What We Believe. People of the United Methodist Church. <http://www.umc.org/what-we-believe/spiritual-gifts-exhortation>, accessed 1 April 2015.

²The Fight for Right Movement’s goals were twofold: “(1) To confirm and deepen the conviction most men now have that we are fighting for something more than our own defence, and are battling for all humanity in order to preserve common human rights for the generations to come. (2) To help in rousing men and women for enthusiastic service in this high cause; and to aid each in finding the particular form of service best suited to him or her,” *The Spectator*, 18 December 1915. The Women’s Institute was also formed during World War I to support women in rural communities and to encourage them to produce more food for the war effort. It survives in the United Kingdom, providing educational and skill-building opportunities, activities for its 212,000 members, and encouraging women to campaign for issues of importance to them; “About the WI,” in *The WI: Inspiring Women*. online. Parry’s wife, Maud, had served as president of a branch of the National Union of Women’s Suffrage Societies; Elizabeth Crawford, *The Women’s Suffrage Movement: A Reference Guide 1866-1928* (London: UCL Press, 1999), 238.

³Although composed in 1805, the tune did not appear in print until H. Haydn Jones included it in *Cán a Moliant* in 1916.

⁴These hymns by Strong, along with six others, appeared in the *Hartford Collection of Hymns*, (1799), which he co-edited with Abel Flint (1788-1825) and Joseph Steward (1753-1822).

⁵A rewriting of Nicolai’s “Wie schön leuchtet der Morgenstern.” Schlegel’s text was translated by Winkworth as “How brightly beams the morning star.”

⁶Some sources give the year as 1564 or 1565.

⁷Vetter (Jirí Strejc) paraphrased the Genevan Psalter in Czech and also worked on a translation of the Bible.

⁸The Limbourg Brothers (Herman, Paul and Jean), Dutch artists who illustrated the *Très Riches Heures*, all died in 1416, along with their patron, perhaps in an outbreak of plague. Their work was left unfinished and was not completed 1485-1489, when Jean Colombe undertook the task.

HYMN INTERPRETATION

“I love the Lord; he heard my cry”

MARY NELSON KEITHAHN

When I was in the process of choosing a hymn for this column, my good friend and colleague, John Horman, suggested that I take a look at “I love the Lord; he heard my cry,” a hymn that is found in many current denominational hymnals. “It’s an Isaac Watts text set to an African-American spiritual,” he said, “and I used it often in my Presbyterian church with the prayer of confession.”

Intrigued by what seemed an unlikely wedding of text and tune, I decided to research the origins of this hymn. What I found was that it was not unlikely at all for early African Americans to have sung the words of an eighteenth-century British preacher! In fact, there were many good reasons for this to happen.

Isaac Watts, the “Father of English hymnody,” never knew the suffering and humiliation of slavery, but his hymn texts suggest that he too had experienced other kinds of painful moments in his life. His parents were Nonconformists, and his father was arrested three times for preaching in an Independent house. It was said that his mother nursed him outside a jail where she could talk to his father who was behind bars. He was a precocious child who had learned four languages by the age of thirteen, and he had such an incessant tendency to speak in rhyme that his irritated father whipped him to get him to stop. With the arrogance of youth he complained about the songs and the singing in church and began writing his own. He gave up the chance to study at prestigious (Anglican) Oxford University and attended a Nonconformist school instead. He was unattractive as an adult: five feet tall, with a large head that looked even larger under his powdered wig, piercing eyes, and a hooked nose. When he proposed to a young woman, she turned him down, saying she wished she could admire him as much as she admired his words. They remained friends, but Watts never married. After he was named pastor of a church in London, he became ill and was a semi-invalid the rest of his life. A well-to-do parishioner invited him to spend a week in his home, and having no home of his own, he stayed with that family for 36 years! His intellectual gifts, Nonconformist views, unattractive looks, and poor health prevented Watts from having a “normal” life, and he must have been a lonely man. It is not surprising that when he paraphrased the Psalms in his hymns, he began with laments before he could offer God his praise. Watts spoke from his heart as well as his head, trusting in a compassionate God who

would listen to his complaints and understand his pain. His paraphrase of Psalm 116, entitled “Recovery from Sickness,” is one example:

I love the Lord; he heard my cries,
and pitied every groan;
long as I live, when troubles rise,
I’ll hasten to his throne.

I love the Lord; he bowed his ear,
and chased my grief away;
O let my heart no more despair,
while I have breath to pray.

My flesh declined, my spirits fell,
and I drew near the dead;
while inward pangs and fears of hell
perplexed my wakeful head.

My God, I cried, thy servant save,
thou ever good and just;
thy power can rescue from the grave,
thy power is all my trust.

The Lord beheld me sore distressed,
he bid my pains remove;
return, my soul, to God thy rest,
for thou hast known his love.

My God hath saved my soul from death,
and dried my falling tears;
now to his praise I’ll spend my breath,
and my remaining years

After Watts published *Hymns and Spiritual Songs* in 1707 and *The Psalms of David* in 1717, hymns from these collections soon began appearing in Protestant hymnals in the American colonies. British itinerant preachers such as George Whitefield, who preached in outdoor settings throughout Georgia and New England during the first “Great Awakening” (c. 1720s-1740s), also introduced hymns by “Dr. Watts.” (The title was accurate; Watts had received Doctor of Divinity degrees from universities in both Aberdeen and Edinburgh.)

When a Presbyterian itinerant preacher, Samuel Davies, asked wealthy supporters in Anglican Virginia to donate books for him to use in teaching African Americans how to read, they contributed many volumes of *Hymns and Spiritual Songs* to his cause. The African American members of Davies’s congregations often crowded into his kitchen at the end of a work day to sing the hymns of

Isaac Watts late into the night. Watts's words gave voice to what they felt in their hearts, and assured them that a compassionate God was listening to their prayers. As a people enslaved and unarmed, sung prayer was often their only, and most effective, response to their situation.

The hymns of Isaac Watts appealed to African Americans for other reasons too. Watts used simple language that ordinary people who were not yet literate could understand, and he used familiar images drawn from the Bible and everyday life. He wrote in basic meters (common, short, and long) that were easy to sing. In both Britain and the American colonies, hymnbooks and literate church members were in short supply, so he knew hymns often had to be "lined out." To facilitate this singing style, Watts was careful to put breaks at the end of each line of a hymn, instead of in the middle.

African Americans lined out so many of the Watts hymns that they came to call this style "singing Dr. Watts." In white congregations, a leader would sing a hymn line by line, with the congregation repeating each line after the leader in turn. In African American congregations, the leader would slowly sing a phrase of the melody, and the congregation would start imitating it before the line was finished. Male voices would often double the female voices an octave below, with thirds and fifths occurring when individuals left the melody to sing in a more comfortable range. As the singing progressed through the rest of the hymn, sounds of growling, moaning, and groaning were also added. That surge of emotions led some people to call this style "surge-singing."

In the *Chalice Hymnal*, "I love the Lord" (#598) is set to a traditional African American chant transcribed by Floyd Knight, Jr., in 1993. Knight provided only a melody line and included three of the seven stanzas from the Watts text. This tune would lend itself to African American "surge-singing," but congregations in other traditions would probably find it difficult, if not impossible, to imitate this singing style.

Most of the other current hymnals that include "I love the Lord" use only two stanzas adapted from the Watts text and set them to SMALLWOOD, an African American spiritual arranged by Richard Smallwood. Although this is a contemporary gospel hymn, it is also accessible to congregations like mine that have never learned to sing hymns in this way. This setting of "I Love the Lord" can be sung as it appears on the page, in unison or in four parts, just like any other hymn. However, if accompanists establish a slow tempo and encourage congregations to listen to how the harmonic progressions and rhythm support the melodic line and the emotions of the text, people can still experience the power of a gospel song. Dean McIntyre's analysis of the tune in his online study of "I love the Lord" for the United Methodist Church Discipleship Resources, explains its powerful effect:

Smallwood's setting is largely centered in the tonic harmony with frequent chord changes filling out the progressions and rhythms of the text. The first main phrase begins in C ("I love the Lord")

and ends in C ("groan"), but in between makes use of every diatonic chord in the key plus the secondary dominant on D. The harmony is rich, and the progression is spun out. The second phrase also begins ("Long as I live") and ends ("throne") in C, and likewise is harmonically rich. It opens with a short four-note sequence that is repeated, eventually winding its way harmonically through the Circle of Fifths to the final tonic. There are important primary and secondary cadence points on the significant words: "Lord," "cry," "groan," "live" and "rise." Note the marvelous contrary effect in the last phrase, "I'll hasten to his throne," in which Smallwood actually delays rather than hastens the final cadence by using an extended harmonic and melodic elaboration on the usually insignificant word, "to." (www.umcdiscipleship.org/resources/i-love-the-lord)

Richard Smallwood was born November 30, 1948, in Atlanta, Georgia. His parents encouraged him to develop his musical talent, and he graduated from Howard University with degrees in vocal and piano performance, with additional graduate work in ethnomusicology. Smallwood was a member of the first gospel group on the campus and a founding member of Howard's first gospel choir. Although he taught music at the University of Maryland when he finished college, Smallwood became more widely known as a composer, arranger, pianist, music director, and producer after he founded The Richard Smallwood Singers in 1977 in Washington, D.C. Since then he has worked with well-known gospel recording artists such as Bill and Gloria Gaither, Quincy Jones, Aretha Franklin, and others. And this versatile musician accompanied opera star Leontyne Price at a White House Christmas celebration during the Reagan administration in the 1980s. Whitney Houston sang "I love the Lord" as the closing song of the 1996 film, "The Preacher's Wife," and the movie soundtrack became one of the best-selling gospel albums of all time. Smallwood earned a Master of Divinity degree from Howard in 2004. In 2006, he was inducted into the Gospel Music Hall of Fame.

One has to marvel at the durability and timeless relevance of this hymn. It began as an ancient Hebrew psalm, was paraphrased in an eighteenth-century Christian hymn text, lined out as an African American spiritual, and now has come to us in our current hymnals as a contemporary gospel hymn!

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HYMN PERFORMANCE

A Dialogue with Folk Hymns

JAMES E. CLEMENS

Over the past few decades, I have gleaned many ways to approach piano accompaniments for hymn singing. Solo arrangements of hymn tunes — which can add depth to a worship service, and provide space for meditation and prayer — usually stand alone, allowing for wider exploration of tempo, phrase length, meter, and style. Accompaniments, however, should support, drive, and enhance the tune and words of a hymn while staying within a corporate context.

In his book *The Makers of the Sacred Harp*, David Warren Steel describes folk hymns as “melodies from oral tradition including ballads and dance tunes or original melodies resembling them.”¹ Ethnomusicologist George Pullen Jackson speaks of these hymns as “religious folksongs” and “spiritual folksong.”² Music professor and scholar Charles Haywood refers to them as “sacred folksongs.”³ And folklife specialist Don Yoder uses the terms “American religious folk music” and “American folk hymnody.”⁴

Regardless of which definition resonates with you, I’m talking about the body of hymns that includes the tunes WONDEROUS LOVE, FOUNDATION, and BEACH SPRING.

In the Mennonite churches I’ve attended, songleaders often choose to lead folk hymns a cappella. Sometimes this means using the four-part settings from our hymnals (Alice Parker’s arrangement of WONDEROUS LOVE has long been a favorite). Depending on the experience of the leader and the congregation, many of these tunes also come alive in two-, three-, or four-part canon.

Even so, there are times when we sing in unison with piano accompaniment, and that is what I would like to comment on here.

Some of the things I always take into consideration when accompanying a folk hymn (or any hymn that doesn’t have a composed accompaniment) are the acoustics of the room, the strengths and limitations of the piano, the size of the congregation, the overall mood of the text, and specific imagery used in the text.

To start crafting the piano part, I develop short patterns, two or four measures long, to repeat throughout the hymn (See Examples 1, 2, and 3). These patterns need not be complex chords or difficult rhythms. The point, again, is to support the singing. With some doublings, these could be played as duets by a teacher and a student, or expanded to include a string player using open strings,

depending on the key.

One technique that I learned from Alice Parker, and which I’ve applied in these examples, is to make an accompaniment for a gapped-scale⁵ tune using only the notes that appear in the melody.⁶ In the case of WONDEROUS LOVE, a hexatonic tune, this means leaving out the third degree of the scale. With FOUNDATION and BEACH SPRING, which are pentatonic, the fourth and seventh get skipped.

To show you some of the methods I use to build an accompaniment, I have chosen several patterns and written them out with each tune (See Examples 4, 5, and 6). Switching from one pattern to another, transposing to another octave, and altering rhythms, chord voicings, and dynamics can create endless variety.

Most hymnals include folk hymns, although there are many more in the genre.⁷ Here is a short list of some that appear frequently, all of which can be accompanied effectively (with any necessary alteration of meter or key) with one or more of the patterns I’ve supplied:

DOVE OF PEACE	NEW CONCORD
HOLY MANNA	PLEADING SAVIOR
NETTLETON	RESIGNATION
NEW BRITAIN	RESTORATION

Please feel free to use these accompaniments as they appear here, or adjust them for your needs as you see fit. I encourage you to create some of your own, and to use them to enliven the singing of folk hymns in your congregation.

James E. Clemens, a Life Member of The Hymn Society, is a composer and performer.

Notes

¹(University of Illinois Press, 2010), 45. For more about David Warren Steel, see <http://home.olemiss.edu/~mudws/>.

²*White Spirituals in the Southern Uplands* (Dover republication, 1965), vii–viii. For more about George Pullen Jackson, see the brief biography and bibliography at http://www.lib.ua.edu/Alabama_Authors/?p=1437.

³*Journal of American Folklore* 66 (1953), 276–278.

⁴New preface to George Pullen Jackson’s *Another Sheaf of White Spirituals* (1952, 1980), (Folklorica Press, 1981), ii–iii.

⁵A gapped scale has fewer than seven notes, thus containing a gap or two.

⁶This is, of course, one method among many. Quite different effects can result from the use of other styles and harmonies (jazz, quartal [with chords based on the fourth rather than the third,] and modal, to name only a few).

⁷Steven L. Sabol, “Tunebooks, Music Books, and Hymnals,” in *Sacred Harp & Related Shape-Note Music: Resources*, online at <http://home.olemiss.edu/~mudws/resource/chap01.html>. This well-annotated list includes modern facsimiles and newly typeset editions of many early American tunebooks such as *The Sacred Harp* (in several versions), *The Christian Harmony* (both the Walker and the Ingalls collections), *Kentucky Harmony*, *The Southern Harmony*, and *The Missouri Harmony*.

Example 1: WONDROUS LOVE accompaniments

Pattern 1 Pattern 2 Pattern 3 Pattern 4

Pattern 5 Pattern 6 Pattern 7

Pattern 8 Pattern 9 Pattern 10

Example 2: FOUNDATION accompaniments

Pattern 1 Pattern 2

Pattern 3 Pattern 4

Example 3: BEACH SPRING accompaniments

Pattern 1 Pattern 2 Pattern 3

Pattern 4 Pattern 5

Example 4: WONDROUS LOVE, two verses

The musical score is written for two voices and piano accompaniment in 3/2 time. It consists of two verses. The piano accompaniment features several distinct patterns and variations:

- Pattern 7:** A sequence of chords in the right hand and single notes in the left hand, marked "(Pattern 7)".
- (Variation):** A variation of Pattern 7, marked "(Variation)".
- (Back to Pattern 7):** A return to the original Pattern 7, marked "(Back to Pattern 7)".
- Pattern 10:** A more complex pattern involving chords and eighth notes in both hands, marked "(Pattern 10)".
- (Variation):** A variation of Pattern 10, marked "(Variation)".

The vocal lines are written in treble clef, and the piano accompaniment is written in grand staff (treble and bass clefs). The score includes various musical notations such as notes, rests, and dynamic markings.

Example 5: FOUNDATION, two verses

The musical score is arranged in two systems, each containing two staves (treble and bass clef) for piano accompaniment and a single staff for the vocal line. The key signature is one flat (B-flat major or D minor), and the time signature is 4/4.

First System:

- Vocal Line:** Starts with a whole rest, followed by a series of eighth and quarter notes.
- Piano Accompaniment:**
 - Pattern 4:** Labeled in the first measure of the piano part.
 - Variation:** Labeled in the fifth measure of the piano part.

Second System:

- Vocal Line:** Continues the melodic line from the first system.
- Piano Accompaniment:**
 - Pattern 4:** Labeled in the third measure of the piano part.
 - Pattern 4, with varied rhythms and articulations:** Labeled in the first measure of the piano part.

The score includes various musical notations such as rests, notes, beams, and slurs, indicating the flow and timing of the music.

Example 6: BEACH SPRING, two verses

The musical score for "Beach Spring" is presented in two systems, each containing two verses. The notation includes a vocal line and a piano accompaniment. The piano part is divided into two staves (treble and bass clef). The score is marked with various patterns:

- (Pattern 1)**: Appears in the first system, first verse, and the second system, second verse.
- (Pattern 1, one octave higher)**: Appears in the first system, second verse.
- (Pattern 4)**: Appears in the first system, second verse.
- (Pattern 5)**: Appears in the second system, first verse, and the third system, second verse.
- (Pattern 3)**: Appears in the second system, second verse.

The score is written in a key signature of one flat (B-flat) and a common time signature (C). The tempo is marked "Allegretto". The score is for two voices (Soprano and Alto) and piano accompaniment. The piano part features a variety of chords and arpeggios, often with a steady bass line. The vocal part consists of simple, melodic lines. The score is divided into two systems, each containing two verses. The first system contains the first two verses, and the second system contains the next two verses. The score is written in a key signature of one flat (B-flat) and a common time signature (C). The tempo is marked "Allegretto". The score is for two voices (Soprano and Alto) and piano accompaniment. The piano part features a variety of chords and arpeggios, often with a steady bass line. The vocal part consists of simple, melodic lines.

BOOK REVIEWS

All prices are in U.S. dollars unless otherwise noted.

At Your Altars: Chants, Refrains and Short Songs

ed. Dan Damon. Carol Stream, IL: Hope Pub., 2015. ISBN 1933710160. \$14.95.

In this recent collection of shorter compositions, Dan Damon has compiled a diverse selection of new songs and traditional favorites that can easily be used for varied liturgical occasions in the life of the church.

Illustrating the flexibility of programming the selections, “Risen Christ” by Christine Manderfeld, OSB, or “May the words of my mouth” by Jayne Southwick Cook could be adapted as a choral introit, a call to prayer, or a simple response. Several of the refrains might be used as transition pieces in worship, such as Barbara Hamm’s “Come to the table of grace,” which is useful as a refrain during the preparation of the elements for communion. Damon also includes call-and-response selections for cantor and congregation or cantor and choir. Other selections are useful for congregational singing and can even be used in solo settings.

One of the greatest assets of this collection is the wide variety of chants and refrains to be sung repeatedly by the gathered community; these can be easily taught by rote and repetition. These selections will make an excellent addition and alternative to the existing repertoire for contemplative and Taizé style services. Damon also includes choruses such as “Peace is flowing like a river,” familiar from an earlier decade, but that have fallen out of regular use, giving new life to old favorites.

Damon has ensured that the collection is easy to use, by including topical, scriptural, and author indices, as well as short biographical sketches on all authors and composers of the hymns and tunes. Given the easy adaptability to suit any ensemble in the church, this collection is a welcome addition to the church music library.

CJ REDDEN-LIOTTA

CJ Redden-Liotta is the Minister of Music at Vienna Baptist Church near Washington, DC, and a doctoral candidate at George Mason University. There he is completing his doctoral dissertation on the chorale-based motets of Hugo Distler. He was a recipient of the Lovelace Scholarship of The Hymn Society in 2014 and 2015.

Forgotten Songs: Reclaiming the Psalms for Christian Worship

ed. C. Richard Wells and Ray Van Neste. Nashville, TN: B & H Pub., 2012. ISBN 978-1-4336-7178-4. 242 pp. Paperback ed. \$19.99.

Forgotten Songs calls the church to reclaim the psalms in its worship. Once forming the backbone of Christian daily prayer and weekly enriching the Sunday Eucharist, the psalms have all but disappeared from the life of many Christian congregations today. This collection of essays offers congregations a multiplicity of reasons for restoring the psalms to public and private worship life. The intended audience for this book is clearly evangelical Christians, especially pastors and other leaders responsible for planning worship in their congregations. However, the writing is both accessible and enjoyable enough that the book could serve a wider audience. Christian education classes seeking to deepen their knowledge and appreciation of the psalms might find this book particularly useful.

Forgotten Songs is divided into two sections. The first section seeks to provide biblical-theological grounds for including the psalms in worship. The second section offers more specific ways in which the psalms might enrich lives in today’s Christian congregations. Several chapters offer solid arguments as well as practical advice regarding the use of corporately sung psalms in worship, but the calls for congregational psalmody in these chapters seem refreshingly non-prescriptive. Too often, writings and lectures on the psalms have argued for the use of the psalms based on their musical form, citing the fact that, since the psalms were initially written as poetry meant to be sung, we should sing psalms in our today’s worship. The authors in this book, on the other hand, tend to call for the use of psalms—sung, spoken, or read—out of a place of devotion. The psalms are inherently musical, yes, but more than that they are the great devotional manual of the Church, providing God’s people with a rich treasury of songs through which we can voice the many facets of our faith. Because most of the book’s contributing authors come from the evangelical or the Reformed tradition, the suggested mode of psalm singing in *Forgotten Songs* is almost always metrical paraphrase.

The concept of worship as used by the authors in this book is significantly broader than one might expect from the title. Indeed, as a non-evangelical reading *Forgotten Songs*, both the book’s subtitle and some chapter titles seemed at odds with their contents. The end result, in actuality, was that the book challenged this reviewer to broaden his own, more narrow concept of worship. The contributing authors’ explorations of the psalms as a rich kerygmatic and homiletic resource is a testament to the

continued importance of preaching the whole Bible in the worship life of evangelical Christians. A chapter by Leland Ryken specifically addresses the use of the psalms in private worship, reminding the reader of how one's individual devotions are also an important and dignified mode of Christian worship in which the use of the psalms as read poetry is commendable. Scholars fond of historical criticism may take issue with the overtly Christological interpretation of the psalms by some authors, though such Christological interpretation has ample precedent in Christian writings and praxis from the Patristic era onwards.

In the third appendix to *Forgotten Songs*, J. Michael Garrett notes that "[t]here is a great need for practical advice and audio recordings to assist in the implementation of the Psalter in the worship life of Baptist churches throughout the United States" (p. 235). One could suitably apply the same sentiment to various other Christian traditions in the U.S., in which, as noted in the beginning of this review, psalmody in the context of worship is a rarity. For this reason, *Forgotten Songs* is a resource to be highly commended to churches who yearn to embrace anew the use of psalmody in public and private worship life. Though not all of the authors seem to speak out with great depth or breadth of actual experience in using the psalms in worship, all are clearly concerned with returning the psalms to their rightful place at the center of Christian life. There is also enough diversity of substance and writing style that nearly any reader will be able to find something which resonates with her or his own situation. *Forgotten Songs* is a useful collection and a worthwhile read.

JONATHAN HEHN

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Gadsby's: The Story of a Hymnbook

By Matthew J. Hyde. Harpenden, Hertfordshire, UK: Gospel Standard Trust Publications, 2014. 325 pp. £12.00.

Regrettably, only a small number of hymn-loving people have heard of the early-nineteenth-century English Baptist collection of hymn texts known as *Gadsby's* hymnbook. For many, Matthew Hyde's new history of the hymnbook, which commemorates the two-hundredth anniversary of its first publication in 1814, will be a welcome addition to libraries.

Hyde's book is much more than just the story of a hymnbook: it is an introduction to Gospel Standard Baptist identity, history, and culture—all of which revolve around and are reflected in *Gadsby's* hymnbook. Compiled by a Calvinistic Baptist minister named William Gadsby for his congregation in Manchester, *A Selection*

of Hymns for Public Worship (affectionately known as *Gadsby's*) has been continuously in print for two hundred years. It is one of the unifying factors that holds together the loosely affiliated Baptist congregations known as the Gospel Standard churches. Hyde's book recounts the history of the hymnbook as well as its important place in the collective identity of these congregations.

Hyde begins his account by noting the paucity of scholarship on Gadsby's life and work; his recent research, however, is a giant leap forward in this regard. His biography of Gadsby's life is clear, concise, and unencumbered with hagiographic commentary. He includes a brief history of English Baptist hymnody before 1814, which is helpful in situating Gadsby's hymnbook in its proper context. Hyde also traces the varied sources of Gadsby's hymn texts which cross theological and denominational lines; he discusses textual alterations that Gadsby made to provide texts suitable for his Calvinistic congregation.

Hyde's most extended discussion, over 120 pages, involves the nearly fifteen editions of the hymnbook produced in the past two hundred years. At various times in its history, *Gadsby's* has included two, three, four, five, or six parts with countless textual alterations among these editions. The original 1814 edition (with 670 hymns) looks very different from the 1850 edition (with 1,156 numbered hymns). Not surprisingly, this disparity among editions has the potential to confuse any analytical discussion of the hymnbook. For this reason, Hyde's detailed explanations of the additions, alterations, and the circumstances surrounding these changes are very helpful. His list of known editions and printings is particularly helpful for the hymnological scholar.

The remaining chapters of Hyde's book survey concomitant and ancillary publications (such as indices to the hymnbook and hymnbooks used alongside Gadsby's), performance practice of these hymns in the Gospel Standard churches, and anecdotes from those on whose lives the hymns had an impact. In the last chapter, Hyde discusses the hymnbook's place as part of the Gospel Standard collective identity—this is the climax of his discussion. Some denominations are united in confessions or creeds; the Gospel Standard churches are connected, in a large part, through their love of Gadsby's hymnbook.

Along with these attributes, there are some limitations in Hyde's work. First, Hyde's history is clearly aimed at a Gospel Standard audience, and for this reason he assumes familiarity with Gadsby's distinctive theology (that is, a form of high Calvinism) and theological controversies within the denomination without defining or explaining them. In addition, his discussion lacks the depth customary in musicological analysis.

Regarding the first limitation, however, it was not Hyde's purpose to write a theological treatise on Gadsby's high Calvinistic doctrines. The second limitation points more to Hyde's focus on the history, rather than an analytical study of its hymnody. As maintained in the back cover of this book, "this book seeks to give the lovers of

'Gadsby's' a history of the hymnbook, its development and its influence." This objective Hyde has accomplished with skill and care.

For anyone acquainted with Gadsby's hymnbook, Hyde's book provides helpful historical background. When I began my own study of Gadsby's hymnbook in 2008, I spent much of my preliminary research struggling to find any information on the hymnbook itself. Hyde's book would have saved me much frustration. For those not familiar with Gadsby's hymnbook, I have one suggestion: along with Hyde's history, purchase a revised edition of Gadsby's hymnbook, which was reprinted as recently as 2012. Here is a stanza from one of my favorite hymns from Gadsby's collection (Hymn 202, by John Newton), which serves as a hymnological blessing:

Now may the Lord reveal his face,
And teach our stammering tongues
To make his sovereign, reigning grace
The subjects of our songs.

For anyone with a scholarly interest in English Calvinistic hymnody, I highly recommend Hyde's history of Gadsby's hymnbook

DEBORAH RUHL

Deborah Ruhl is the 2013 winner of the Hymn Society's Emerging Scholar Award; her paper was published as "Feeling Religion": High Calvinism, Experimentalism, and Evangelism in William Gadsby's A Selection of Hymns for Public Worship" in THE HYMN 65:2 (Spring 2014). The subject of her thesis was William Gadsby's hymnbook, favored by Particular Baptists since the nineteenth century.

One in Faith

Franklin Park, IL: World Library Publications, 2014.
Pew edition: ISBN 978-1-58459-726-1 (with readings), \$15.50. ISBN 978-1-58459-727-8 (without readings), \$14.50.

One is Faith is published, in part, as a necessary response to the promulgation of *The Roman Missal, Third Edition*. In its preface, the editors state, "we chose as our chief aim that of the Constitution on the Sacred Liturgy itself: to enable the participation of the faithful in the liturgy." As one would expect, *One in Faith* draws on the repertoire of World Library's *People's Mass Book* and *Voices as One* but adds new material.

One in Faith is an ample musical and liturgical resource for Roman Catholic worship and much more than a "hymnal." The pages inside the front cover include mass texts for the assembly, hence very useful at a weekday mass with no music. The first entries consist of fifteen complete mass settings in various musical styles. Two of these, Roman Missal Chants and Steven Janco's "Mass of Redemption," are printed within the order of the mass. The remaining settings include adaptations of earlier mass settings (e.g., Michael O'Connor's adaptation of Richard Proulx's "Missa Simplex") as well as original settings for

the new English translations (e.g., Ed Bolduc's "Mass of Saint Ann"). Peter Kolar's "Misa Luna," with its English and Spanish texts, will be of use in bilingual assemblies. All of the mass settings can be used in any season, since each has both an "Alleluia" Gospel Acclamation and one for the Lenten season. All can be used with any of the eucharistic prayers in the missal, since each has settings of Memorial Acclamations A, B, and C. I applaud the editors for ensuring these details. A section of other service music (mostly alleluias and other Gospel acclamations) in various musical styles are provided to enliven worship through musical variety all year.

One in Faith also includes Prayer in the Morning, Prayer in the Evening, and Prayer at Night with musical settings for the assembly. Accompanying these rites are 75 responsorial settings of selected psalms, often including multiple settings of a single psalm, in varying musical styles by numerous composers. Many have Spanish as well as English texts. Additional settings of the morning and evening canticles follow the psalms. Parishes that gather to celebrate the Liturgy of the Hours will delight in the inclusion of these rites and supporting musical settings.

The first quarter of the book is rounded out by other liturgies with appropriate musical settings: Baptism of Children, Rites of RCIA, order for Holy Communion outside Mass, Communal Rite of Reconciliation, Communal Anointing of the Sick, Vigil for the Deceased, Funeral Mass, The Way of the Cross, and Exposition and Benediction.

The section "Hymns and Songs" contains 613 elements. Some entries in this section are actually short liturgical pieces for particular occasions (e.g., a Christmas Manger Blessing). The hymn texts and music are ecumenical in scope, containing not only Latin plainsong hymns and those by contemporary Roman Catholic authors and composers, but also Lutheran chorales, Genevan metrical psalm tunes, French carols, Charles Wesley texts, Welsh tunes, American folk hymns, and African American spirituals. This wide variety, however, is primarily representative of Western Europe and North America. Though there are several examples from other continents, this book is not truly global in scope. In the twenty-first century, I believe this to be a shortcoming for a book of congregational song. On a positive note, the collection presents a significant number of hymns, psalm settings, and service music that have both Spanish and English texts.

Approximately one-third of the larger edition of *One in Faith* includes texts of the readings and responsorial psalm settings for the entire three-year Sunday cycle and major feasts and solemnities, whereas the smaller edition does not.

Roman Catholic parishes that are familiar with *People's Mass Book* will find *One in Faith* useful in supporting the assembly's song. Parishes that have not yet adopted a hardbound hymnal, and more especially, musicians who serve Roman Catholic communities of faith, will want to consider this resource alongside other hymnals. I believe

it meets the aspirations of its editors: “to enable the participation of the faithful in the liturgy.”

M. MILNER SEIFERT

M. Milner Seifert is Lecturer in Liturgy and Music at The Bexley Hall Seabury-Western Theological Seminary Federation. He is also Worship Coordinator at Bexley Seabury, Chicago. Milner served as choir director in Episcopal parishes in Glenview and Wilmette, Illinois, for over 40 years. He is a Life Member of The Hymn Society.

St. Martin's Psalter

Thomas Pavlechko. Minneapolis: Augsburg Fortress, 2012. ISBN 978-1-4514-2427-0. \$99.00.

Thomas Pavlechko is best known to Hymn Society members as a composer of dozens of hymn tunes. In his *St. Martin's Psalter*, he adapts familiar hymn tunes and texts from *Evangelical Lutheran Worship* to give congregations an accessible way to sing psalm texts.

Each occasion's antiphon and psalm tone are based on the same tune—one associated with the psalm or one appropriate for the liturgical season or the affect of the psalm. For example, for the season of Advent in Year A, the first Sunday's antiphon is based on the refrain of VENI EMMANUEL; the second Sunday's antiphon is based on the first phrase of the strophic portion of the tune. For both Sundays, the verses of the psalm are set to a psalm tone that evokes the tune. The overall effect is similar to Anglican chant.

Pavlechko has gone to great extents to make this collection approachable. The 25 tunes that he has used for the basis of this psalter include many familiar tunes of European provenance such as SINE NOMINE, EVENTIDE, and EIN' FESTE BURG. He has developed a system of pointing the texts to be accessible to untrained singers and has standardized his psalm tones to be as consistent as possible. The settings have been tested with both large and small congregations. And he has been extremely complete in his compilation—he provides settings for multiple versions of the Revised Common Lectionary (the Psalm selections differ depending on whether the Old Testament selections are read semi-continuously or chosen to complement the Gospel selection) and even provides multiple options for numerous Sundays.

Pavlechko's settings are generally well done. Given an unwieldy collection of texts he has minimized awkward accents. I find the antiphons based on NUN DANKET to be especially effective. Despite his skill, some awkward accents remain, as in a few of his melodies based on ST. ANNE (although to be fair, Isaac Watts' words have the same challenge). He does tend to use a number of triplet rhythms, where I would have considered some permutation of a quarter note with two eighth notes. And in some antiphons, he changes meter in the antiphon to match the text; performers will want to be careful not to overemphasize the downbeats in these cases.

One could also question the methodology of the psalter. Would it seem tedious to use VENI EMMANUEL for a psalm setting each of the four weeks of Advent, particularly in a congregation that is already using the hymn and/or other pieces of service music based on the same tune? Will the texts of the psalms be memorable for a congregation when a number are done to the same melody?

These concerns should not dissuade congregations who want to begin singing psalms from considering this collection.

CHRIS ÁNGEL

Chris Ángel is a Ph.D. candidate in theology (liturgical studies) at the University of Notre Dame, Notre Dame, Indiana, and a longtime church musician.

Sing of the World Made New: Hymns of Justice, Peace and Christian Responsibility

Comp. and ed. Jeffery Rowthorn and Russell Schulz-Widmar. Carol Stream, IL: Hope Pub. 8629; Chicago: GIA, G-8345; 2014. \$18.95.

Jeffery Rowthorn is a hymn writer, Episcopal bishop, and founding member and former professor of the Institute of Sacred Music at Yale University. Russell Schulz-Widmar is a church musician, composer, and tunewriter who taught at the Seminary of the Southwest in Austin, Texas, and at Austin Presbyterian Theological Seminary. These editors deliver what the title promises. They indicate that the “words of Jesus have increasingly been understood to involve concern not just for individuals but also for the society. . .” They construe this nationally and globally. “Virtually every hymnal we use,” they point out, “provides evidence of this prophetic witness to God's justice and compassion for all.” They also note, all is not well. Quoting Dietrich Bonhoeffer, they offer, “The Church has fought for self-preservation as though it were an end in itself, and has thereby lost its chance to speak a word of reconciliation to mankind and to the world at large” (all quotations from first page of unnumbered Preface).

The danger of a thematic set of hymns is its potential for constructing a self-defeating agenda. No matter how worthy, an agenda exaggerates its themes at the expense of the whole that gives them life. The editors know this and acknowledge that they included only a limited number of hymns that address the church year, the sacraments, and personal devotion. The organization of the collection demonstrates that they also understand that doxology drives justice. Note the final entry, the Taizé ostinato, “Laudate Dominum/Praise the Lord.”

The book's 201 hymns are organized into six sections: “In the Beginning God” (1-32), “Seek Peace and Pursue

It" (33-72), "Give Them Something to Eat" (73-99), "A Place for All at the Table" (100-129), "Living the Good News" (130-165), and "Sing of the World Made New" (166-201). Each section begins with a biblical quotation, followed by an explanatory page. A Taizé chant is used as the final entry in all six sections.

The layout and typeface are welcoming, a spiral binding allows the paperback book to lie flat. Below each hymn appear several lines giving brief details about the hymn, tune, author, or composer, though Schulz-Widmar is unfortunately left out of these squibs. The collection has a prophetic edge. Threatened species and pollution (54), protest (94), "evil days" (174), the "menace of evils" (175), and war (158) are not avoided. Choices have not been biased, however, toward the most recent hymn-writing, though recent hymn writers are present. With a British cast, Fred Pratt Green is the largest contributor of texts with sixteen, Brian Wren with fifteen, and John Bell with fourteen. Schulz-Widmar wrote or harmonized eleven tunes, and Rowthorn and Adam Tice each contributed ten texts.

The 175 tunes (excluding the six Taizé ostinatos which are not given tune names) are tilted toward a congregational folk idiom. Seventeen are used more than once, sixteen of them twice, and one (HOW CAN I KEEP FROM SINGING) three times (for "We cannot own the sunlit sky [161], "For mercies past and present still" [176], and "My life flows on in endless song" [178]). There are seventy-five meters, fifty-seven of them used once. One text is repeated with different tunes (Brian Wren's "Here hangs a man discarded" with PASSION CHORALE [49] and Peter Cutts's SHRUB END [50]). Alternate tunes for some other hymns are listed.

Elizabethan English is sometimes used, as are male pronouns for God if the hymn was written that way, but generic male pronouns for humanity are avoided. "Once to every man and nation" therefore becomes "To us all, to

every nation" (133). Many texts are paired with expected tunes, but some pairings are less usual. The attempt to use fewer tunes for the sake of economy and versatility may have driven this thoughtful match: GENEVA for two hymns on the same general topic, "Touch that soothes and heals the hurting" (79) and "Hear this from a homeless stranger" (82). Another striking marriage is David Hurd's ANDÚJAR, originally written for "A stable lamp is lighted," with Thomas Troeger's "How minuscule this planet" (17). Some slant rhymes occur, as do some changes of the syllable underlay from stanza to stanza.

This collection is a welcome contribution as we, in the words of Delores Dufner and Mary Louise Bringle, sing a new church (180) and a new world into being (200), taking courage, in Fred Pratt Green's words, from the song in our alien world (128). As usual, it needs to be used in connection with the church's fuller-orbed hymns of praise, prayer, proclamation, and story; but we would be seriously remiss if we did not weave its wisdom into our song and live out what it teaches us.

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